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MARCH-APRIL/57

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SOME EYE-OPENING FIGURES ON AMERICAN EDUCATION: The latest figures of the U. S. Office of Education show that in the past year the total school enrollment for children and adults reached 41½ million. About 32 million of these were in the elementary and secondary schools—an increase of 1¼ million young students in the past twelve months. A final figure to indicate what lies ahead: the U. S. birthrate during 1956 was 4¼ million—approximately doubling the 1940 figure. This all adds up to big problems for U. S. education, in view of the appalling teacher shortage.

HOW MANY TOOK ADVANTAGE OF THE G.I. BILL? In December of this just-past year, the veterans training program (World War II and Korea) enrolled its ten millionth student.

WANT A CAREER IN FASHION DESIGN? Since we ran an article entitled: "A Fashion Job For Me", last Sept., many young readers have written in for more information on planning a comprehensive program aimed toward entering this highly competitive, but wide-open field. If you wish this information and would like to consider advanced training, write to: Ruth Wade Ray, c/o this magazine.

ART TRAINING BY MAIL? Would you continue your art training by direct-mail? If so, you'll have plenty of company. More people now are enrolled in correspondence courses than enter all the Freshman classes of all the colleges and universities in America! Home study seems a logical solution for those who would further their talent despite the stumbling blocks of having to also earn a living, remain in their home towns or lack certain entrance credits which have nothing to do with their chosen field. For a full list of accredited schools teaching via the mails, write: National Home Study Council, 1420 N. Y. Ave., N. W., Washington 5, D. C.

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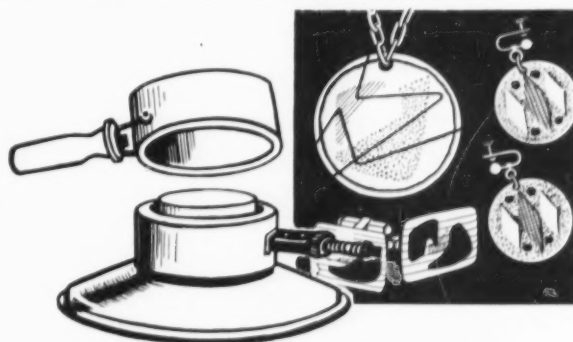
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EDUCATORS PIPELINE:

continued from previous page

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Textile design is one of the major fields embraced by the annual scholarships.

THE UPCOMING NAEA CONFERENCE IN L.A.: Are you a member of the National Art Education Association? Then—don't forget that big date coming up on April 16! The Conference will be held with headquarters at the Hotel Statler in Los Angeles. Field trips are part of the excellent program, including an opportunity to explore Los Angeles via bus, with many stopovers for camera enthusiasts and artists with sketchpads. The photo workshop itself will be under direction of Lee Moyne Mark, photographic specialist . . . Another special field trip will be arranged under the title: "Art For the Elementary School", with a visit to famed Immaculate Heart College, where creative art is a mainstay of the instructional curriculum. A workshop in Mosaic Design is also scheduled at Immaculate Heart . . . Other workshops and demonstrations to be held: "Professional Paper Techniques" at Chouinard Art Institute (designing, three-dimensional display, etc.) . . . "Art and The Gifted Child, at Los Angeles County Art Institute . . . "Painting at the College Level", at U.C.L.A. . . . "Sculpture", at Hotel Statler, a demonstration of techniques . . . "Jewelry Making", at Hotel Statler, under direction of Kenneth Winebrenner . . . "Watercolor Painting", at Hotel Statler, by Edward Reep . . . "Fabric Design and Printing", at Hotel Statler, under guidance of Mary Jane Rice Leland. Looks like a full and most interesting schedule for the NAEA conventioners.

International Art Education Meet

Second General Assembly at The Hague, Holland

THE International Society for Education through Art (INSEA), founded in 1954 at its First General Assembly in Paris, is organizing its Second General Assembly to be held August 19-23, 1957 at The Hague, Holland. This announcement was made by Dr. Edwin Ziegfeld, President of the Society and Head, Department of Fine and Industrial Arts, Teachers College, Columbia University, New York City.

"Art Education and Adolescence" has been chosen as the central theme. Major speakers will address the Assembly on topics dealing with different aspects of the theme and various group sessions will give participants ample opportunity to study and contribute to the deliberations of the problem under consideration. Exhibitions of the art work of adolescents from various countries will be featured.

"The significance of this meeting cannot be overemphasized," Dr. Ziegfeld states. "Art education for adolescence is still only dimly defined and partially explored and it stands as one of the major problems of the field. Serious and intense discussion at an international level will contribute greatly to the practical solution of the questions which face us."

The meetings of the Assembly will be conducted in three working languages—English, French and German—with simultaneous translations. As soon as possible after the Assembly, full reports in the three working languages will be available, providing full and instructive documentation of contemporary thought concerning the problems of art education for adolescence.

An international exhibition, *The Art of Adolescence*, is being planned in cooperation with the Municipal Museum of The Hague. Art educators from all countries of the world are invited to send in examples for this important feature.

The choice of country and town for the Assembly is a happy one. Holland has a traditional affinity for, and a proud tradition in, the visual arts and its many museums and various architectural treasures will in themselves attract many colleagues. A trip to points of special interest is being planned as part of the program. The Hague, apart from offering splendid opportunities for housing INSEA's meeting, has much for the visitors in the way of cultural interests.

It is of vital importance that art educators from all parts of the world attend this meeting, for both art and general education will benefit by this meeting with its interchange of thoughts and ideas. Its major significance lies in the fact that the concern of the meeting is with that part of education that aims directly at the stimulation of full and harmonious growth of our younger generation—the adults who will shape the world of tomorrow.

Further information about the INSEA Assembly can be secured by writing to Dr. Edwin Ziegfeld, President, INSEA, Department of Fine and Industrial Arts, Teachers College, Columbia University, New York 27, N. Y. ▲



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The limitations on genuine artistic expression

by M. AUREL RASKO

professional artist teacher



some observations on the status of
abstract art as a valid medium

LET'S face a few basic facts. If we are to understand the meaning of the word "art", and that part of it which is termed *two dimensional surface expression*, we ought to know the limitations of those humans who produce it.

Imagination is definitely not limitless. Nothing enters the human mind for knowledge or conclusions which are passively retained or put into action without first having been experienced through one of our five senses. If you, as an artist, are engaged in producing a two dimensional surface expression, regardless of your medium, you must have first had some contact with what you are trying to express.

It is vital that an artist who is engaged in producing this kind of work have a good memory—have the ability to remember shapes, tones and color. We can produce a visible image *with or without* color, but never without shape and tonality. This recalling of shapes and the relative relationship of one shape to another is what causes our eyes to see and then our brain to comprehend.

Of all our senses, sight is the most *aware*. Sight warns us of danger, stimulates our appetite, influences our sensations of touch and smell and helps translate the sounds we hear. But even the marvelous organ which is our eyes has its limitations. We can see intelligibly to a limited distance, cannot distinguish without light being present and can perceive only the three primary colors which originate from sunlight, and their complementaries.

More important to an artist, we can see only the five different shapes that nature has created—no more and no less. These shapes are the sphere, cube, trylon, ellipse and cylinder. Regardless of what we see, all shapes stem from these five. It required a Plato to first understand this and put it down, and until the relative present nobody has sought to refute this law of nature. So-called modernists who would have us believe otherwise are only playing games at the expense of a credulous public.

We should not lose sight of the limitations that exist under nature's ordered plan. No human can see colors that are not there; he cannot invent new shapes. At best, he can only combine, rearrange and vary the combinations of these physical factors. Nature has created and man must imitate, even if poorly by comparison. And it is the artist who enacts this important role, for until he translates an experience into a visible interpretation, it cannot exist for the viewer.

Just how good or bad his interpretation may be depends simply on the artist's ability, dexterity or facility with a material. When we come face to face with these absolute limitations on perception and translation, we must then face an inescapable conclusion: all two dimensional surface means of expression, though limited, remain the best means of communicating with our fellow man short of language itself.

There are three important approaches to self-expression as an artist: (1) by past experience simply reflected; (2) by past experience translated into emotion; (3) by past experience critically assembled. You can thus be a reporter of what you see, a commentator who dramatizes or a translator of past experience who applies this to create other, possibly imaginative experiences. By these three means we can bring our message to the viewer by our work itself, without printed explanations being necessary.

please turn to page 162

Understand—then criticize

EVERYBODY likes to be a critic. To varying degrees we all are. But with the right to criticism comes an obligation. We ought to know what we are talking about.

Today is no different than a thousand years ago; we just have a larger population and thus, more critics. If you would dissect the field of art, whether as a professional or a tyro, it is important that you understand some basic definitions. What is an artist? What is a craftsman? What is a critic? And, finally, what are our responsibilities as viewers of any form of creative art?

There are several types of artists determined by their abilities. A craftsman is simply a good technician, while genius is based on a mastery and slavery of the unconscious mind, making it impossible for an artist to forget any experience or to keep from reporting it. Midway between these two is the man of talent who, through desire and labor, endeavors to make his potentialities and his abilities into capabilities. Most of us fall close to this category.

There is another distinction between types of artists, based upon differences of functioning rather than upon differences of abilities. Aside from the creative artists, there is the critic. Unfortunately, he has come to be identified with unpleasantness because of his constant activity of censoring the works of others. This is based on a faulty concept of the word, criticize, which does not mean to censor, but rather to weigh, evaluate and judge. Criticism entails some of the most difficult reasoning processes. All fine art demands an interpreter, and it is the job of the critic to offer this necessary interpretation. It is also the critic's duty to make a decision about a specific work of art in relation to objective aesthetic principles, and not merely in relation to his own personal likes and dislikes. Genuine criticism demands complete objectivity. Good critics are rare.

Artists themselves are to blame for some of the incorrect ideas held about them. As in every group, there are

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THIS ISSUE'S COVER Dolls, dolls, dolls! And they're all by a young homemaker who, a few months ago, didn't know the first thing about handcrafts. Starting with conventional patterns on a holiday gift sewing machine, Betty Gage soon was designing her own originals. During Christmastime alone, she made and sold over two hundred of them. Now the demand has necessitated her doing the features with Prang Textile colors. She works with Indian Head cloth, fabric scraps and stuffs the bodies with Kapok. For the full story turn to page 149. ▲

the creative art magazine



VOLUME 58, NO. 4

MARCH-APRIL/1957

g. alan turner, editor

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Contributing Editors

Art Education: Dale Goss, Edwin Ziegfeld, Alfred Howell, Ray Faulkner, Marion Miller, Jane Welling.
Techniques: Dong Kingman, Matlack Price, Alfred Pelikan, Henry Gasser, Reynold Weidenaar.
Crafts: Dorothy Liebes, Sam Kramer, Victoria Betts, Edward Winter, Mary Diller, Michael Engel, L.L.D.
Design: Otto Karl Bach, Clara M. Cioban, Edith L. Mitchell, Donna Stoddard.

Business Staff

Business Manager Lillie Evans	Circulation Juliana Gage
Advertising C. C. Bolin	Subscriptions Lillie Evans

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HELP YOUR HEART

a column of ideas and information for the art teacher

"GETTING ACROSS" TO YOUR STUDENT:

A teacher who talks the language of the student, holds his interest. My vocabulary is seasoned with jargon—"cool", "all gone", etc. Perhaps at first I was somewhat self-conscious in working these words into my lessons and critiques, but not now. Perhaps a few eyebrows shot up when an old, established teacher like myself went "hep", but results are what count when you teach. My students no longer regard me as a square, yet I am not merely "one of them", but rather, a counselor who can feel their problems. This talking their language must not be abused, of course, nor made condescending. Like a bit of spice, a little gives the impression of a lot, and makes a class a tastier dish.

I first discovered this simple teacher's-aid when I ran headlong into apathy everytime I used the phrase: "modern art." This is like waving a red flag before semi-sophisticated young people. But when the shades and meanings of contemporary art are shown to students by comparative clues in their own jargon, they readily respond. The teacher must thus explore art all over again, finding in it the symbols which are closest to a teenager's activities. Modern art is quite related to modern music, to progressive jazz, to swing. Its more formal nomenclature becomes tangible when the teacher has himself become a student of teen-age Americana. From this point you can then move more seriously into showing the affinity between the teen-age jargon and the painter's idiom. It's merely a matter of everyone mutually learning each other's working language. High schoolers aren't quite ready for terms like "plasticity" or "integration of forms," but there's no hurry, is there? The important thing is to get your point across and make it interesting.

CHANGE OF PACE FOR ART TEACHERS:

It is surprising how often a young teacher must prove himself a chameleon, adaptable to changing situations. There is no such thing as a static art course, teachable from a printed form. Not only do schools differ in any city system, but so does the capability of each class. In larger cities it is the custom to start teaching art in Junior High. The second half of the course extends into High School. Thus, the methods which were appropriate when the students were a year or even six months younger are obsolete a short time later! In high school, our approach is closer to the philosophical than it is to the earlier do-as-you-wish. We discuss the problems maturely, go into historic background and even analyze the meanings of what we are attempting. Therefore, though a teacher's college may offer training on educational theory, it is really up to the educator to personally adapt himself to the needs and preferences of his young charges. Instead of fighting from a fortress of traditional and preconceived methods, the art teacher should go out and meet his student in the realistic world that exists in each particular case. When this is done, we enjoy our work and, I think, end up as a "good" teacher.

HOW TO AVOID BOREDOM WHEN TEACHING ART:

A teacher writes me that she has five art classes daily and finds herself getting "bored to death" from repeating the same lecture so often. Many of us have to face this same problem. To begin with, such a thing is poor programming by the powers that be in the school. Teachers are not robots or tape recorders. But, sometimes there just isn't enough manpower to go around, and if that is the case, what can you do? My suggestion is this: Every project involves basic principles. If you are teaching 3-dimensional design one day, for instance, you might satisfy the basic requirements in five different media. One class tries the problem in pen and ink, another in watercolor, a third in pastels, etc. The limitations of each medium are bound to make each project come out completely different! Then, all the results can be juried by each class and the best ones hung in the school corridor as an exhibition. Competition makes any project keener. And seeing how different each approach can be, makes both student and teacher realize the flexibility of art.

address all correspondence to AMALIA DI DONATO
Wm. Howard Taft High School, 240 East 172nd St., New York 57, N. Y.

UNDERSTAND, THEN CRITICIZE:

continued from page 129

pseudo-artists and quasi-artists. Lacking real genius and even a measure of genuine talent, many artists engage in eccentricities to compensate. Some of them are really weak and emotionally abnormal. They are not to be condemned for this, nor is their condition to be considered the source of their artistry.

Though the process of creation varies with each individual artist, it does follow more or less the same path. Having sensitivity for physical, mental or spiritual stimuli, an artist forms impressions of objects, places and people in his imagination which have come to him through the medium of his senses. He feels sympathetically or antipathetically about these impressions, thinks about what he has felt and then works his thought into a concrete art form which embodies his message. The process of creation is dependent upon the conditions of artistry, technique, style, and philosophy. An artist must know how to select, organize and combine details gleaned from his store of impressions and must employ them to convey his ideas, ideals and beliefs effectively.

As Walt Whitman said, "To have great poets, we must have great audiences too." Without an audience, the art process remains incomplete, for no artist fulfills his purpose without conveying his thoughts to someone, and ironically, his thoughts are never really his own, until he has given them away. Having the correct concept of an audience, invitations in France have always read, "You are cordially invited to assist at a musical soiree." Because of this, the audience has a tremendous responsibility. They must not only see and hear the art form itself, but must know and understand its meaning. After comprehending the thematic content, they must apply objective principles of esthetics and logic to determine the truth or falsity and the beauty or ugliness of this specific art form. Finally, they must act out their response in the course of their conduct.

There is a widespread fallacy concerning the nature and activity of audiences in modern times. No doubt it sprang from the Jacksonian concept of democracy which proposed that man was not only equal in human attributes, but also that man was equal in inherent potentialities. As a result, everyone wanted to be the master and teacher, not the servant or student. Though the disastrous results of this concept are more convincingly and clearly seen in our economic problems in art, the result has been equally devastating. A flood of mediocre performances has inundated the field of publicity and a complete indifference has infected the minds of the audience. Obviously, learning to employ art form through evaluation and judging is equally as difficult and dignified process as the act of creation. Surely critical appreciation is better than poor performance. And without criticism, art stagnates. ▲

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TRY THIS WITH TILES

putting decorated ceramics to practical use

data by PAULINE GRAVES



THERE'S nothing like color to beautify a kitchen. For the handy-craftsman who likes to add his personal touch to things, decorated ceramic tile provides a practical answer.

Here, a built in barbeque-oven does its part to make a kitchen corner pert and sassy. You can try the same technique on countertops, your living room fireplace and the table in your breakfast nook too.

Start with unfired tile and apply your glaze colors. If you don't want to employ kiln firing, simply switch to prefired tile squares and do your designing with *Dek-All* colors. A half-hour in the same kitchen oven at 300° makes the colors permanent.

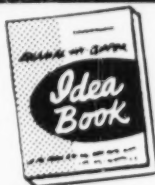
Painting tiles can be a child's rainy day project too. Just let the youngsters work away on tile-sized squares of paper until they learn to stay within the border limits. A single ceramic tile can be sacrificed to determine how well they handle the *Dek-All* medium; if all turns out well, you'll have a priceless original for posterity! ▲

■ Robert C. Cleveland

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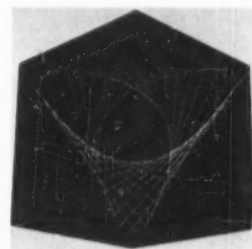
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THE ARTIST AS CRITIC

by NATHANIEL POUSETTE-DART



THE CONTEMPORARY art of our time is not so revolutionary as it seems—rather it is evolutionary in its growth and development. Art over the centuries has developed in great spirals. A spiral begins under the impetus of a primitive feeling for expression; then slowly emerges into realism. From realism it is a natural transition to expressionism. Then it matures and passes into abstractionism, and eventually returns to primitivism again.

Before the advent of modern science and technology the arts underwent a slow development within each culture; but today, because of the tremendous advances in transportation and communication, they have taken on an international character. At present we are in a transient period of non-representationalism where experimentation plays an important role. This may lead to either good or bad results, depending on whether or not the artist is concerned primarily with cleverness and publicity or with a genuine desire to broaden the field of aesthetic expression. There are signs of attempts by individuals and groups to solidify so-called modern expression into set formulas and techniques. This can result only in stylization; and when stylization sets in, painting is on the road to decadence. However, there are the makings of a great renaissance of art in this country if its inspired creative artists live up to their highest ideals, have the courage of their inmost convictions, and retain their basic sincerity.

The vital artist responds only to those things which deeply move and inspire him. He does not arbitrarily limit himself to the life and art of one period; he instinctively feels that all the world is his hunting ground—the world of yesterday, today and tomorrow. When he borrows something from a bygone civilization, he recreates it in the crucible of his emotion and imagination so that it emerges as something new, with a life of its own.

Creative artists are always modern. They live intensely within their time. They are conscious of their environment, but they do not allow the tawdry, superficial aspects of it to dominate their work. The sincere artist has the courage of his own convictions. He accepts mutability but refuses to be overwhelmed by it; he lives intensely in the present moment but realizes its relationship to the past and to the future. He is not dominated by fads and fashions but searches always for the powerful aesthetic expression of a timeless truth.

In art circles today one subject is endlessly discussed. "Should art be realistic or abstract?" Actually all the great significant art of the world contains both realism and abstraction. James Johnson Sweeney has clearly expressed his opinion on this subject, "... painting is not a pure art, no form, or element of form in the painter's repertory is without roots in some combination of physical experiences from the world of nature. As a consequence no pictorial form can exist deprived of association of one sort or other, both for the artist and the observer." Even Mondrian, who carried abstraction to a hitherto undreamed of extreme, admitted that his original conception of a simple criss-cross construction came from the sight of a building that was being torn down.

If Mr. Sweeney is right there is no such thing as pure, non-objective art. When painting tries to free itself entirely from nature, it becomes mere stylized decoration.

It is not uncommon to hear expressed the idea that basically all the arts are alike. It is true that all the arts have certain fundamental principles in common. Their differences arise from the fact that they serve different ends, and that these ends determine their own means.

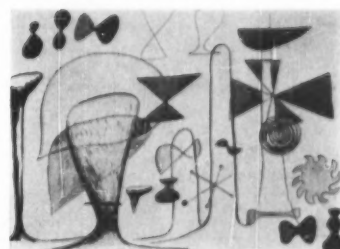
The painter has one main objective: the expression of powerfully-felt concepts. The architect is concerned with function; for his object is to furnish living and working quarters for his clients. An illustrator must use his best energies towards the interpretation and visualization of an author's concept; while the advertising artist and the designer are concerned with the selling of merchandise or of ideas. Within the limitations of his own field each artist may create distinguished and significant work. Herbert Read has said, "What men do makes them what they are: how they do what they do determines the quality of what they are: and it only when the doing is raised to the dignity of a regular or ritualistic art that it penetrates into the deepest recesses of the soul."

Every artist expresses what he is in every line, tone, texture, color and form he puts on his canvas. It is possible to discover his basic character traits and his abilities from his brush strokes, in much the same way as does a graphologist from his handwriting.

The artist in making a painting gives it a definite character. Over the years the painting itself does not change, except as time affects it. What does change is the attitude towards it of the public. This attitude is strongly influenced by the opinions of critics, and the fashions and styles of the moment. The intelligent critic is one who sensitively, intelligently and imaginatively appraises the work for its own creative value and who, in making such an appraisal, is not influenced by the vogue of any given period. The second-rate critic tries to tell the artist wherein his work is lacking without first fully comprehending what he is trying to express. Reliable criticism can come only from direct contact with works of art over the years. Thomas Munro has said that there is still a wide gulf between aestheticians and creative artists, and that often students taking college courses in aesthetics discover, on graduation, that they know very little about actual creative works of art. In 1928 Thomas Munro wrote a book entitled *Scientific Method in Aesthetics*, from which the following is quoted: "Perhaps, as often charged, our whole system of education in the arts, especially in colleges, is such as to make critics rather than artists. Perhaps education can have little effect one way or other, and the appearance of creativeness will always be an unpredictable, uncontrollable miracle."

Unquestionably scientific methods may be applied to better modes of comprehending and evaluating art, but when such methods are applied to creation itself they become destructive. Examples of such so-called scientific methods are the Hambidge theory of Dynamic Symmetry and the Schillinger method of manufacturing music. "Art" produced by the application of such methods is vapid, mechanical and uncreative. It might be well for artists to make a concerted effort to formulate their own ideas as to how and in what directions art should develop, instead of leaving these vital questions to critics and aestheticians.

One of the elements in painting of which artists are now aware is that of chance. Chance as used in art is not the same as accident. Chance, to be creatively potent, must spring from the subconscious. It has nothing in common with trickiness or superficial cleverness. Clever and tricky design has a legitimate use in selling merchandise, because this field is dominated by fashion and by the demands of the moment. Only after a creative painting has been made, may it legitimately be used in a functional way, either on the



Alexander Calder

wall of a room or as an illustration for a magazine article or an advertisement.

There is a good deal of difference between the work of an amateur and that of a mature creative artist. Aestheticians and instructors should make clear the difference between these two types of expression. One has the primitive charm inherent in the untutored expression of a child; the other requires experience, creative power and organization which can come only from maturity. No mature person can paint like a child, however much he may try. A few self-taught artists like Rousseau, Bombois, Bauchant and John Kane have a naturally primitive and child-like approach to their work, because their innate creative qualities were not destroyed by wrong methods of teaching.

No work which does not start with an inspired conception of over-all unity can be truly creative. The Gestalt Theory that the whole creates its parts is demonstrably true, although it is equally true that every part must have a significance of its own. This significance, however, must emerge from its relationship to the original conception. An inspiration might be defined as the instantaneous realization of a unified living whole. However it often happens that an artist after starting a painting will have a second, third or even a fourth inspiration while working on a canvas. But every time this happens he must create a totally new work. Matisse and Picasso have often demonstrated that it is possible to create a number of different paintings by using the same initial subject matter.

An inspiration may be preceded by research and intellectual preoccupation with certain materials, but the inspiration itself can never be intellectually and consciously induced. Benedetto Croce states this idea succinctly, "Art is imagination or intuition, the first primitive stage of the spirit, sharply differentiated from knowledge obtained through the intellect."

The creative idea for a work of art might be likened to a seed. Within the seed are all the potential ingredients for the making of a rose, a stalk of wheat or an oak tree. In other words, living works of art cannot be thought out, planned or organized until after they have been inspirationally visioned.

Nowadays the word "functional" is sometimes used as

please turn to page 154



Don't throw it away!

**more than 100 new uses for
discard art materials and assorted scraps**

DON'T throw away that leftover bottle, piece of tinsel from last year's tree or pocketful of acorns Junior hid in his desk. It can be put to imaginative use!

There are a thousand bits of bric-a-brac around any home and classroom which could head for the ash can under what we call normal circumstances. Before you start throwing things away, though—read this article. Could be you're thinking of tossing away hidden treasure. Here are some things to do with—

Acorns, Seeds and Nuts:

Ever think of making necklaces and bracelets by boring a hole through them and inserting a colored string? Little children would delight in a miniature doll's set of cup and saucers made by scooping out the acorn meat and using the shell for the saucer. The acorn itself is sawed off about a third the way down, scooped out and used to hold "tea" for a little doll. You can also make dolls entirely of strung nuts and acorns. (Try using pipe cleaners to join the movable parts.) Cooked horse chestnuts make a simple kind of library paste. . . . Another necklace idea: combine acorns and hollow chunks of uncooked macaroni, alternated along a string. . . . Fill a fabric bag with acorns or seeds to make a toss bag . . . glue seeds, shells and acorns to a hand-decorated piece of cardboard to make unusual greeting cards.

Shells:

Clam shells and other sea shells make excellent ashtrays, buckles, beads, buttons, darning eggs, inlays on cigarette or jewelry boxes! They are cleaned and brightened

by dipping them into a weak solution of hydrochloric acid (wear rubber gloves and keep the solution very dilute). Polish them with putty powder to a high lustre. . . . Ceramists can grind up sea shells and mix this fine powder with unfired clay to hasten the firing.

Acetone:

Got an old can or bottle of acetone laying around? Put it to work in many ways. It makes regular nail polish remover "as is"; prepares brass for refinishing; takes lacquer off copper and, when mixed with a sheet of celluloid, acetone transmutes the material *into* lacquer for preserving the lustre on metal surfaces.

Grain Alcohol:

Mix it with equal parts of ammonia to make a soothing remedy for bee and wasp stings . . . use it to clean away traces of spirit gum after theatricals . . . pour it over sealing wax to create a paint base for straw hats and bags, then add powdered tempera for color . . . add it to mastic and you come up with spirit gum for fastening on false beards and moustaches. (Don't add too much or it simply loosens the false hair.) And finally, brush some grain alcohol on your faded typewriter ribbon to rejuvenate it.

Tinsel and Aluminum Foil:

Foil that has been reclaimed from broken ornaments by hammering with a wood mallet, can be reshaped to new decorations for your holiday tree and painted with *Dek-All* colors. Rolls of foil from the neighborhood grocery cost about 35c for twenty-five feet (less per foot on larger rolls) and from them can be stamped designs with cookie cutters. These, in turn are mounted on cardboard and make fine tree ornaments or mobiles. Mount a sheet on heavy cardboard and then make bas relief portraits with a dull stylus. . . . Having trouble with old corks? If the bottle's contents are not alkaline, a twist of aluminum foil will make the cork airtight once more. . . . Use heavy foil to make molds for cement or clay. (The clay can be fired without removing it from the foil. Rub a bit of vaseline inside the mold first, to prevent sticking, though this seldom happens) . . . youngsters can "counterfeit" their own money by pressing coins into foil and then wrapping the new "coin" around a wooden checker or similar object.

Stains and Dyes:

Here's a project for scouts and art classes. Boil some alder bark in a copper kettle, then strain the liquid and you've got brown, red or yellow dye for wool or silk. (First boil the fabric in a solution of 1 part alum, 1 part vinegar and 125 parts water, for an hour.) The same dye can be used on raffia, wood, linen or jute by boiling the sized material for an hour in a solution of 1 part alum, 1 part table salt and 125 parts water.

Waterproofing Fabrics:

Mix 1 part alum in 40 parts boiling water and add 5 parts sugar of lead to create a cloth waterproofing solution. If you've got a plaster cast that's cracking, take this same solution, dilute it further with six parts of water to each one of the solution and apply to your cast to reharden it.

China Cement:

Melt 1 part bees wax with 4 parts rosin powder to make a china cement.

Homemade Lubricant for Appliances:

Empty out your pencil sharpener, sift out the bits of

please turn to page 161

STENCILED SETTINGS

ONE STENCIL DOES THE JOB! The basic motif is a gay little angel and she appears on the chinaware, napkins and table linen. This one's holding a holiday tree, but a few deft changes could convert it to any season of the year.

Secondary decorating—the clover border and sprinkled stars—is from stock stencils, often re-used for just such as purpose. The design was drawn, then traced onto E-Z Cut stencil paper and cut out. Printing onto the fabric was with Aqua-textile color and the plates were decorated with Dek-All. Try your hand at similar projects for parties. Use inexpensive chinaware and add the guest's name. Low cost, quality napkins and tablecloths can be made of Indian Head Cloth. Everyone pitches in to wash the dishes—so they can take home their own favor. ▲

Buy low cost plates from hotel or restaurant supplier, then decorate as party favors. Since plate will be eaten from, the Dek-All colors should be fired in your oven at 300°F for about a half hour to make them permanent.



For inexpensive table linens that you can decorate, we suggest Indian Head cloth. It is designed, takes textile color excellently.



Father Robert Jelliffe—craftsman with a dream

THROUGH the centuries, the Catholic Church has been a champion of creative art, and many of history's masterworks have been produced from this fountainhead.

About five years ago, young South Dakotan, Robert Jelliffe was ordained to the priesthood. Behind him stretched a young lifetime of interest in art. It was fitting that he should personally execute many of the sacred articles which he employs in his religious duties. He forged a chalice cup from a sheet of silver and created its base and paten by pounding them against handcarved forms. A few days before his ordination he painstakingly executed a sterling cruet, lavabo dish and pyx with religious inscriptions. And finally, he designed his own altar cards, vestments and ordination invitations. As artist-become-priest, Father Jelliffe has continued working toward a dream—to make his monastery a center for arts and crafts, open to members of all faiths who seek deeper understanding of God's perfection through the catalyst of artistic creation.

Father Jelliffe is a practical man. He enjoys the challenge of converting discard materials into useful artifacts. He uses old piano keys to make ivory jewelry, broken glass to design inlays and stained glass. He has fashioned lamps, calendars and tableware and recently created a handsome medallion in silver to commemorate the baptism of a friend's child (see cut.) Naturally enough, he also officiated at the ceremony. Of late he has been exploring contemporary adaptations of traditional themes, working largely in the interesting and tactile medium of copper and brass.

Until recently, Father Jelliffe headed the unique Damascus Art Studio at the Cistercian Monastery in Okauchee, Wisconsin, where the monks and laymen can work at handcrafts seven days and nights a week. All tools are provided free of charge. Visitors simply bring along or

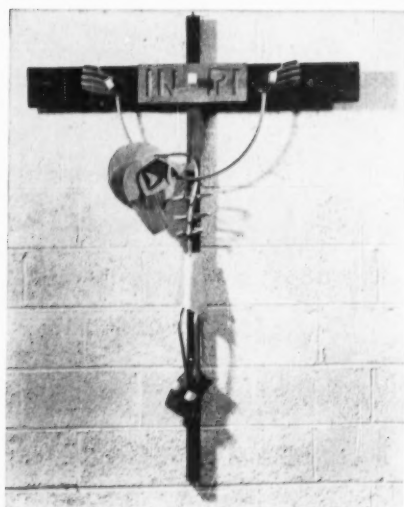
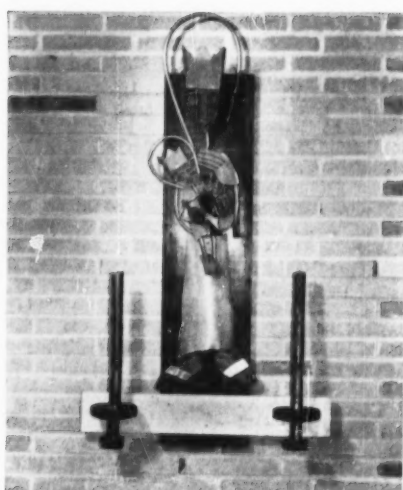
Copper and Brass Bulletin



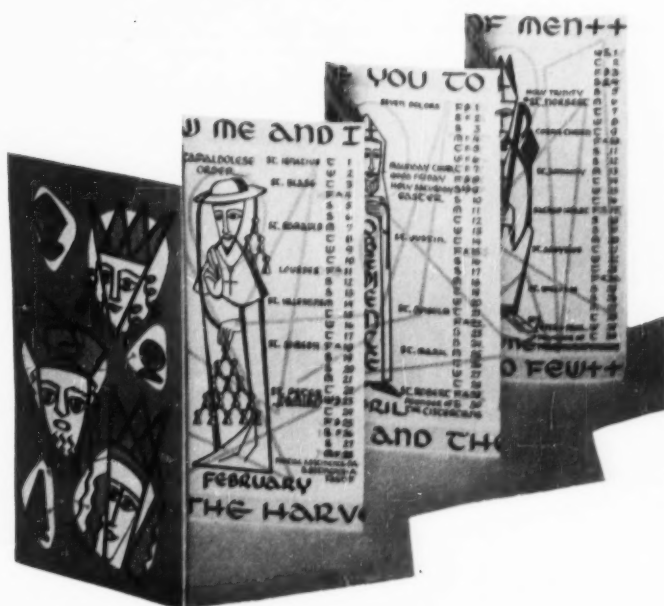
ARTIST IN A MONASTERY

pay for the cost of the raw materials they use. This same procedure will be instituted at Father Jelliffe's new assignment, a second Damascus Art Studio to be set up in the rustic setting of Bark River, Michigan, a short distance from the progressive city of Marquette.

Father Jelliffe considers his love of art secondary only to his love of people, and on occasion he has used the medium for mental therapy. Not long ago, for instance, he was visited by a young couple on the verge of divorce. They came to seek advice and, possibly, consolation. The studio, however, fascinated them and they were put to work evenings, making things for their home. In a few weeks they had designed a spoon, fork and cup set in copper, and a crib for their baby. "Why not make yourselves a new pair of wedding rings?" Father Jelliffe calmly suggested. They did. By the time they had finished them, the young couple had somehow forgotten the grievances that had brought them to see Father Jelliffe in the first place. ▲



Created under the hand of Father Jelliffe, at the Cistercian Monastery's Damascus Art Studio



THE "HOW'S" in WATERCOLOR

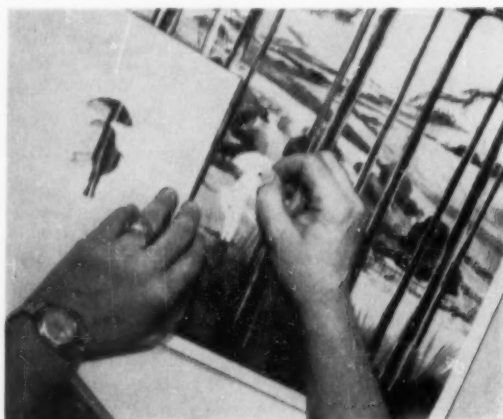
professional pointers for the beginner in a popular medium

by John Musacchia, Henri A. Fluchere, and
Melvin J. Grainger

USING A FRISKET

Step 1

To render a detail in light tones against a darker background, a frisket or mask is cut from thin paper backed with rubber cement. Place this over the area to be masked and apply your background tone over and around it.



USING A FRISKET

Step 2

After completing background, carefully remove frisket. Avoid puddles of wet paint around edges. Wait until the background is dry. (This may be speeded with an electric hair dryer on humid days.)



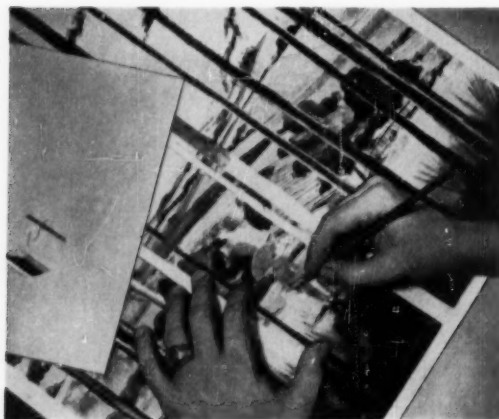
ON the following three pages are a number of techniques which the professional watercolorist has borrowed from other arts and adapted to achieve speed, ease and control of his own medium. Some can be called tricks, and rightly so. That is no reason to snub their use, for anything which lends itself to the creation of a valid work of art is in itself valid.

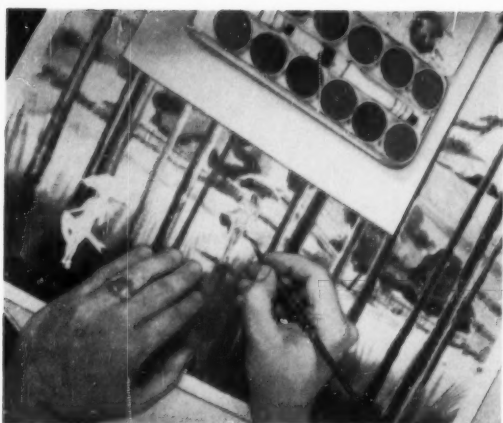
It is not the pains or quantity of time an artist spends that determines the worth of his work, but rather the end result. These tricks, then, used in moderation, should help the newcomer no less than the professional. Use them as aids and not as a substitute for personal technique. ▲

USING A FRISKET

Step 3

Remove any traces of rubber cement with a pickup of a ball of dried rubber cement, or with the regular eraser which is made for this purpose. The detail itself can now be rendered on the masked area, and the edges softly blended.



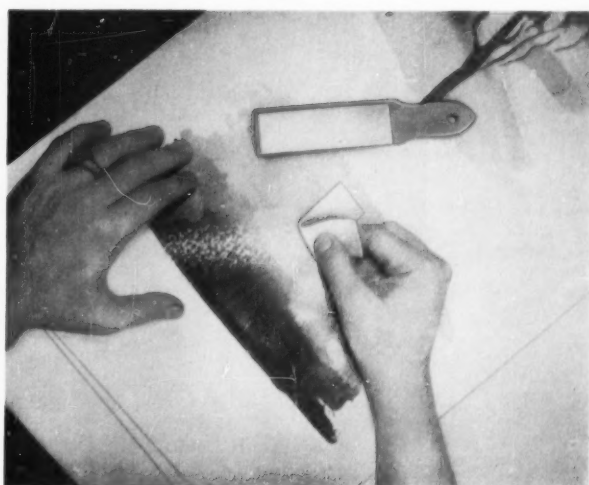
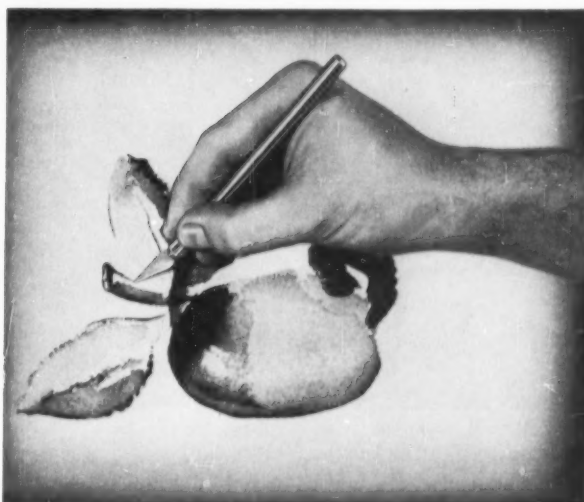


ALTERNATE FRISKET METHOD (left)

Paint the area to be masked with "Maskoid," a rubber-base paint which is applied with a brush. Once dry, it will protect the work while you paint the background, then can be peeled off. A degree of control is required, but it is simple to use.

SCRAPING HIGHLIGHTS (right)

Use an X-acto knife to bring out white highlights or to expose underpainting tones. As a scraper it lightens tones and picks out sparkling highlights on rough paper. The sharp point also renders white speedlines to a moving object.



SANDPAPER HIGHLIGHTS

Use sandpaper to pick up highlights on rough paper by rubbing down the bumps. Use this trick only on fine quality papers; cheaper stock will fall apart. The watercolor must be completely dry. Sandpaper can also lighten a tone and expose underpainting.

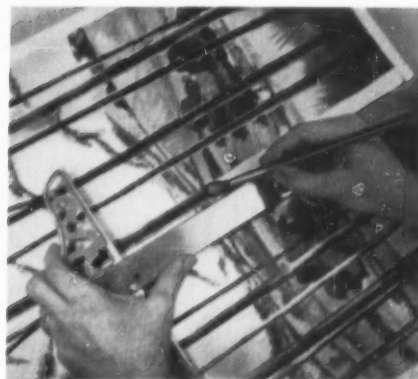
TEXTURE WITH A SPONGE

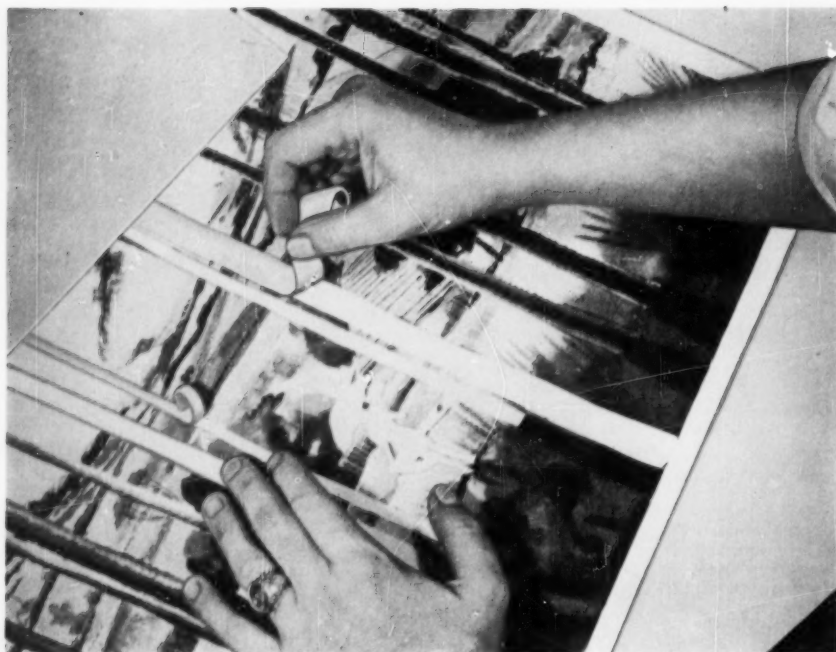
Texture depends on the degree of roughness of the paper. Here a rough paper and cellulose sponge combine to produce a coarse effect. The heavier the pressure, the smoother the texture achieved. You can substitute toweling, blotter or tissue for the sponge.



STRAIGHT LINES WITH A BRUSH

When it is necessary to use a brush for straight lines, guide your hand with a T-square, as illustrated. The straightedge is lifted off the work and steadied with the other hand while the brush ferrule is drawn along the straightedge at a constant angle.



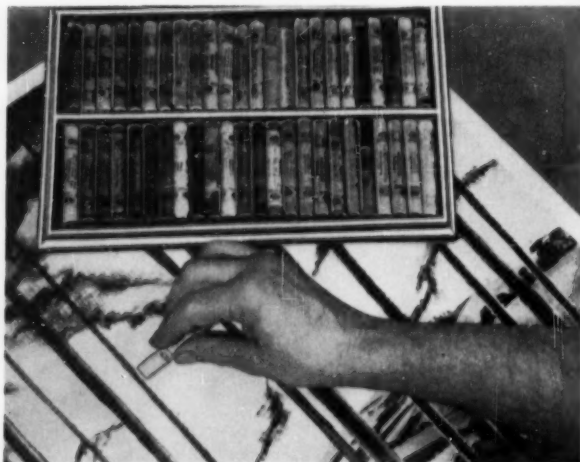
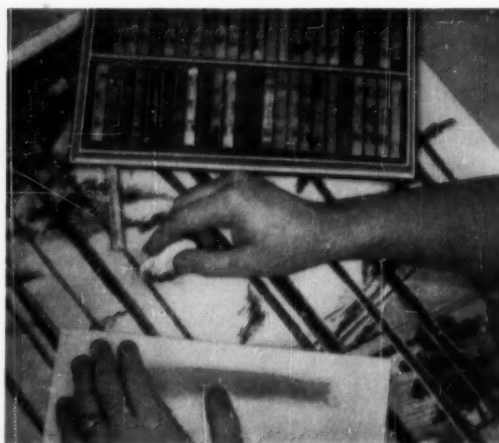


USING MASKING TAPE

When long, narrow shapes like trees, poles, or masts must be protected, use masking tape strips. Irregular edges can be shaped with an X-acto knife. Take care not to cut the watercolor paper or these cuts will form channels for the paint.

UNUSUAL EFFECTS WITH PASTEL

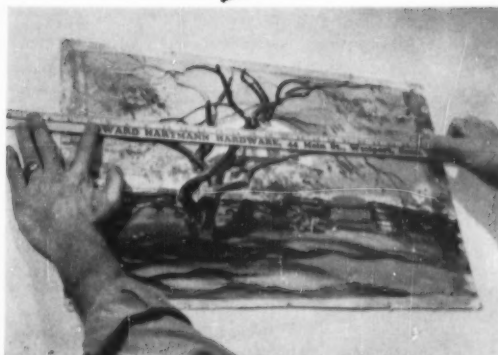
Certain effects are risky with watercolor. Use pastel instead, to deepen a blue sky in a finished rendering, for example. Apply it lightly with a cotton swab and blend it softly. Avoid excessive use. It supplements your watercolor, does not replace it.



ACCENTING WITH PASTELS

A dab of pastel, applied directly or from a stump, is often more effective than trying for opaque watercolor effects. Because pastel is a foreign medium in watercolor work, always use it with discretion to avoid its characteristic dullness.

To get overall dimensions of mat, add together width of the two sides desired, in this case 6". Place 6" mark of yardstick on left edge of picture. Mat's full width will show on right edge of picture. For height, add 7".



HOW TO CUT A MAT

the final step for exhibiting your watercolor

THERE are watercolorists who have been painting for years, yet have never mastered the art of cutting a mat for their pictures. Most schools never get around to this homely task, but a mat can make or break your painting—and they're expensive to buy.

On the following three pages is a step-by-step guide for proper mat cutting, as practiced by the professionals at Famous Artists Schools, Inc. The technique is rather simple once you've practiced making a few.

All you need is a metal straightedge (or a T-square), a yardstick, X-acto knife, some mat board and a steady arm. Mat board has a pebbled finish and is usually a different color on each side. It comes in a variety of hues, the most popular being white and cream, with white and grey a runner-up. You can color your own if you wish. Most watercolors look best with a plain white mat, but sometimes another color will dramatize or heighten the total effect.

Do your practice cutting on discards and scraps, until

you develop swift sureness. Generally speaking, a mat is the same width on the top and sides, with the bottom being slightly larger. When a watercolorist refers to a 3x4 mat, he means it is three inches wide on top and sides, with the bottom measuring four inches. This size is generally preferred for the average sized watercolor, which measures about 14"x21".

With most paintings, the work will run slightly larger than you will finally wish framed by the cut-out mat. The mat borders act as a unifying margin and a matted watercolor always seems to look a hundred percent better than one which is unmatted. Matted watercolors are intended for exhibition and are temporary in purpose. A painting that is intended for permanent hanging should be glassed in and framed.

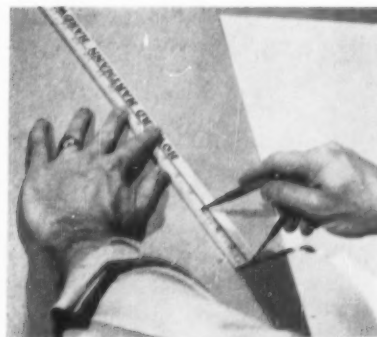
Watercolor is a long lasting medium if properly protected from moisture, dirt and sunlight. Always hang a watercolor out of the path of direct sunlight, to prevent eventual fading. Properly protected, it will last for centuries. ▲



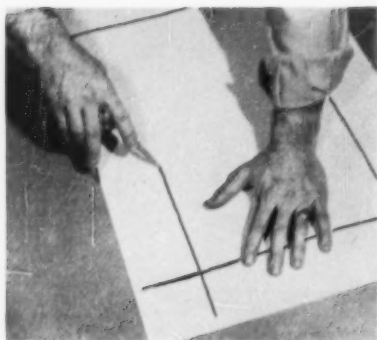
2 Place mat board face down on clean, flat surface. Mark your measurements on back. Mat board is always squared neatly by manufacturer, so your measurements will be correct.



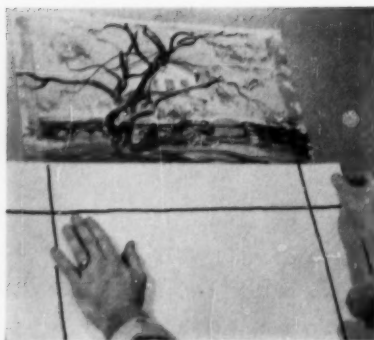
3 Place a straightedge on the two points you have measured from mat board edge. Cut with X-acto knife firmly along straightedge and hold on tightly with other hand.



4 Using a dime store compass, set it at 3". (If you have no compass, just measure in next step with ruler.) This will be used to determine point of cutting out center.



5



6

With metal point held against mat edge, face down, draw compass along top and two sides. Reset to 4" and draw bottom line. Carry all lines out to edge.

Check against your watercolor to see if framing is satisfactory. This is the most critical stage. Measure carefully; once you cut out the center it's final.

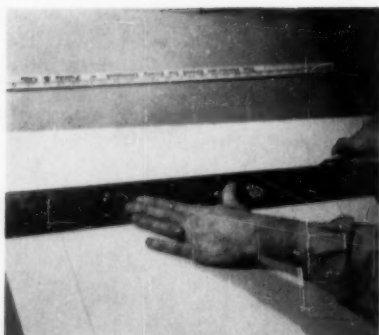


8



7

Place straightedge along pencil line. Push knife point at an angle into mat board, about one-eighth inch beyond starting line to make sharp corner. As this edge is beveled now, your follow-up cut on reverse side will be neatly dovetailed and won't be noticeable.



9

(above)

This is correct angle for holding knife when cutting a beveled mat. Beginners may find a straight cut easier, as indicated with dotted line.

With one stroke, cut thru mat, going one-eighth inch beyond stopping point. To insure an even cut, put an extra piece of mat board beneath and cut down hard.



10

Most professionals cut parallel to table edge (instead of vertically, as in picture 3.) This allows greater arm swing. Beginners should practice this on scrap board first.

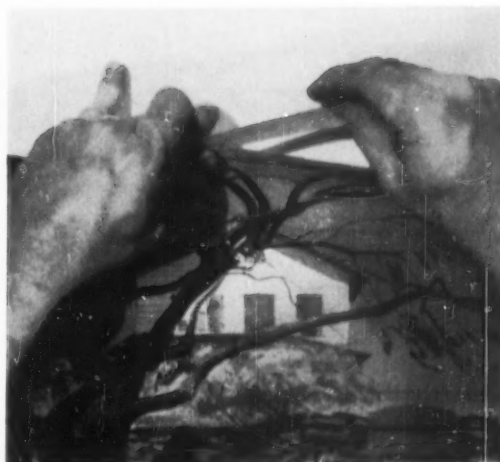


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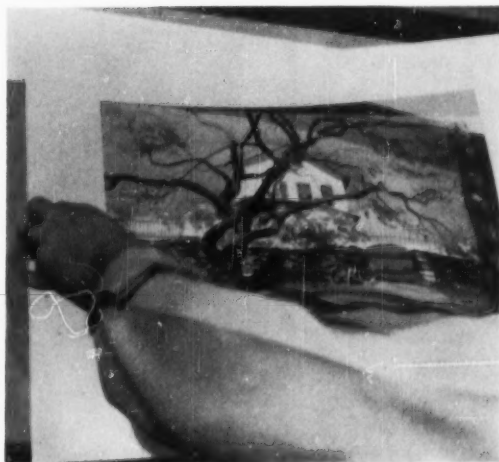
A tip: a nail driven into table corner can help keep straightedge lined up. You are now ready to cut out the four sides and lift free the center. Sandpaper edges.

Attach 6" strip of masking tape to under edge of your watercolor so half is against paper and half is exposed.

Now, place mat over picture, even it up and press it down against exposed masking tape. It will hold securely and you can now turn over both mat and picture for final taping.

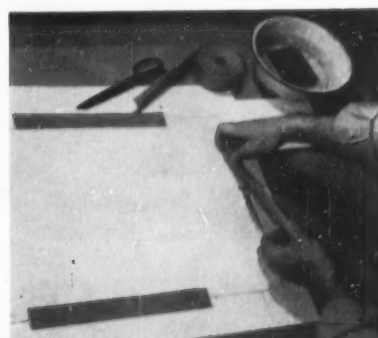


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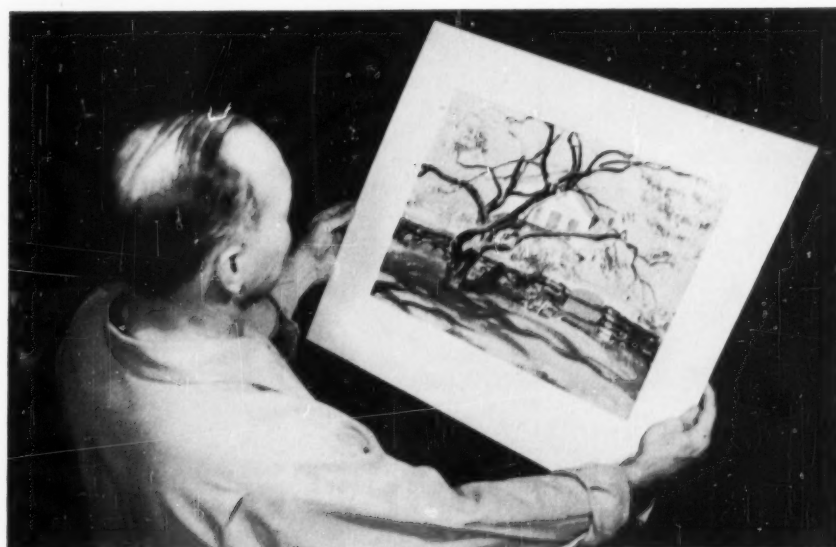
13

14



Cut strips of glued paper tape about half the length of sides to be fastened to mat. Glue them down and remove piece of masking tape originally used.

The mat is finished and the picture is ready for exhibition. ▲



15

illustrations courtesy Famous Artists Painting Course, Westport, Conn.

The Prize Stove of the 1870's was a monster
on which great-grandmother learned to cook.



TOYS OUT OF THE PAST

a century of historic examples on exhibit

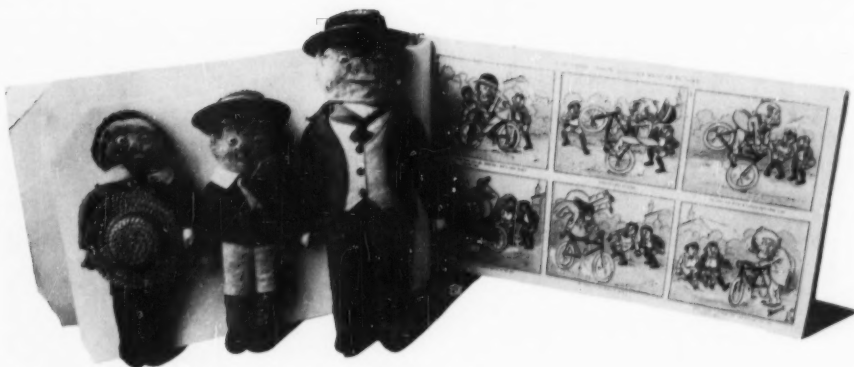
FEW things reflect the past of a nation more accurately than its toys. Today, in a time of mass production, many toys are stamped out of fragile plastics that crack and must be discarded shortly, but in the yesterday of our times a toy was made with painstaking and loving care. This same pride of craftsmanship is available now in only the most costly items; in grandfather's childhood this was not the case.

The Corning Glass Center recently decided to stage an exhibition unique for manufacturers of another medium. It was timed for the holiday season, but the show was so successful that thousands of children milled through the museum's aisles in a seemingly endless stream. It is noteworthy that more than half the spectators were adults on a pilgrimage of nostalgia.

On the following pages you will discover toys worth their weight in precious metal, for they exist only in connoisseur collections. Mostly fashioned of heavy metal, wood and china, they are all handmade. They range from a tiny kitchen



Horseless carriage was all the rage at the turn of the century. Made of tin. From Museum of City of N.Y.



Youngsters of the Victorian era grew up on a literary diet of such paperbacks as "The Adventures of Foxy Grandpa", by "Bunny" (Schultz). Some anonymous toymaker fashioned the three rag dolls of characters from the story. From Museum of City of N.Y.

Carved in wood with velvet cap and bodice, this traditional Punch puppet is a hundred years old. From N.Y. Historical Society Collection.



Velvet to Ivy League—handcraft to plastic stamped.



Noah's Ark, complete with two each of thirty-nine different species of animal, and with Noah's family as an added attraction. Each figure is hand carved and painted.

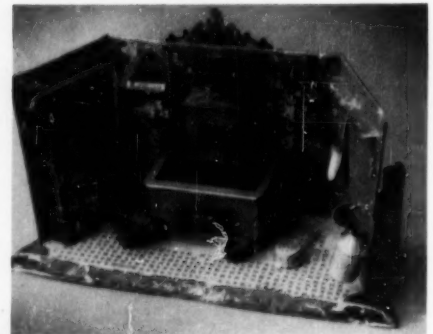
stove of 1875 through a Punch puppet of even earlier days. Imagine cooking on a stove like that illustrated! Cooking breakfast required getting up hours before sunrise.

In these artifacts much of history can be learned, for, unlike the plastic rocket ships and men from Mars of our day, the toys of the 19th Century were literal reproductions in miniature of their contemporary scene.

A Noah's Ark set, carved from wood and including eighty-four paired animals and Biblical figures, must have taken the anonymous Austrian craftsmen a hundred hours

please turn to page 154

An 1875 toy kitchen, complete with all the cheerful implements about which the housewife of that day spent her waking hours. From Museum of the City of N.Y.



The bisque doll of 1870, a jealously guarded possession of some young lady. The body is of cloth, the hands of kid. Behind her stands a miniature square piano of rosewood, lovingly carved about 1875 and now in the collection of the Henry Ford Museum, Greenfield Village.

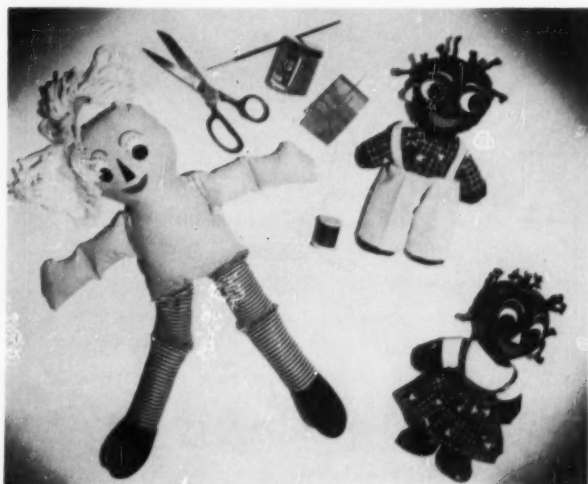
Betty's first output—most went as gifts for friends until she designed her own originals. During the Christmas rush she had to switch to painting features with Prang temperas, to keep up with the demand. Bodies are cut from Indian Head cloth, stuffed with Kapok. Basics are machine sewn, but detail work is strictly needle and thread.



FAMILY OF DOLLS

Needlework, Tempera and Indian Head Cloth did the Job

The basics: needle and thread, scissors, Indian Head cloth, tempera colors, yarn for hair and scrap fabrics for costuming.



A few months ago, Betty Gage was a homemaker with two youngsters, plenty of spare time and no particular artistic talent that she could see. Then she got a sewing machine as a gift. She thought she'd make a doll. A few weeks later, she'd sold two hundred of them!

Like most beginners, she started out with a simple, store-bought pattern, but as time went along she began improvising. The results of her handiwork can be seen above and on our front cover. From a hobby, Betty's dollmaking has turned into a business which has long since branched out to include a host of original designs, cushions and hand puppets. And just before Christmas she opened a novelty and import shop which is doing very well. The only drawback, she's discovered, is that now her family has practically moved into the shop to keep things humming along. The business is still too new to sit back and breathe easily, but the Gages have high hopes about its ultimate success. It's far different than Columbusites have been accustomed to; few midwestern cities have shops specializing in handmade originals and imports from Africa, Siam and other far away places. But the Gages are stocking up on everything from delftware to flying carpets. In Betty's words: "If you don't try it at least *once*, you'll always wonder if you missed the boat." So far they're still on board and the weather looks good ahead. ▲

graphic ideas that sell and compel,
from the "35th Annual of Advertising, Editorial Art
and Design"

BEST OF THE BEST



ONCE again, the Art Director's Club of New York has selected 527 outstanding examples of the current best in graphics and illustration from the thousands of advertisements, posters, layouts and editorial designs which appeared the past year. We reproduce a scattering of the output, each of which is indicative of the quality of the whole.

Each artist must compete against the challenge of split second recognition; a single glance is all the viewer will grant unless he is compelled to pause for more leisurely examination. Cliches are deadly in commercial art. An advertiser may spend a thousand dollars for art work, but he may also spend twenty thousand or more to buy the space in which this art appears. In addition, he has tremendous sums tied up in merchandise and this first moment of recognition can well spell the difference between profit and loss.

Which record album will you buy? Which magazine will you read? Will you watch the TV commercial or switch channels? The responsibility lays largely with the imaginative use to which the art director has put a media's white space.

Study these examples to see how experts meet the challenge. They all have at least two things in common: they are simple and they sum up the heart of the matter. ▲

The 35th Art Directors Club Annual is published by
Farrar, Straus & Cudahy and retails at \$12.50



BETHLEHEM BCP 29
DELUXE SERIES
HI FIDELITY

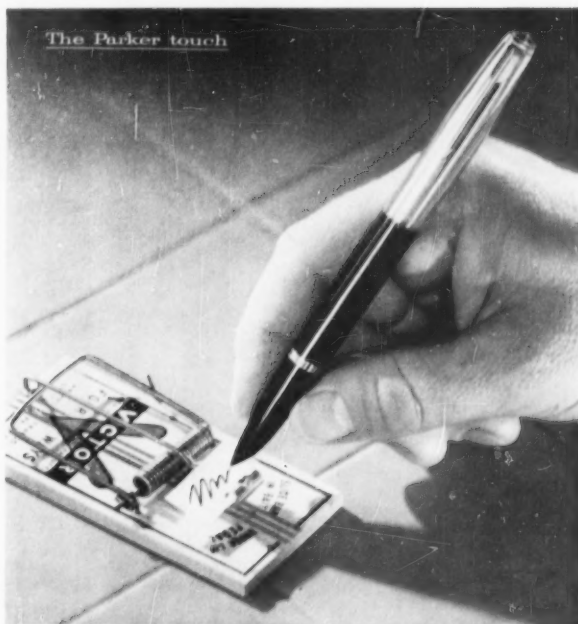


BUD FREEMAN

Imaginative use of saxophone motif symbolizes the content matter of this record album. The design is by Burt Goldblatt for the Bethlehem Record Company.

ART DIRECTORS CLUB MEDAL

Here the art medium is photography and a striking suggestion of the product's feather-weight touch is achieved. Hal Smiley was the art director, Ken Schmidt the photographer. J. Walter Thompson Agency, Parker Pen Company, advertiser.



The Parker touch

New pen writes with no pressure at all!

The Parker 60 is a remarkable new Parker 60 fountain pen. It is the first Parker pen to be designed to write with no pressure at all. It is the first Parker pen to be designed to write with no pressure at all. It is the first Parker pen to be designed to write with no pressure at all.

You get the same in the 60. It is the first Parker pen to be designed to write with no pressure at all. It is the first Parker pen to be designed to write with no pressure at all. It is the first Parker pen to be designed to write with no pressure at all.

Parker 60 is a remarkable new Parker 60 fountain pen. It is the first Parker pen to be designed to write with no pressure at all. It is the first Parker pen to be designed to write with no pressure at all. It is the first Parker pen to be designed to write with no pressure at all.

The Parker Pen Company

continued on following pages



Nothing could be simpler than this use of a typewriter as an art tool. Moreover, it unmistakably symbolizes the theme of the program. The art director was Georg Olden, the artist Bob Gill. A television credit slide for CBS-TV.

ART DIRECTORS CLUB MEDAL

An exceptional layout for an advertisement. Bold type forms are combined with photos of top stars to convey a feeling of razzle-dazzle excitement. The art director was Robert Dolobowsky, the artist Hans Moller, photographer NBC's photo dept, the agency Grey Advertising, Inc.

AWARD FOR DISTINCTIVE MERIT

EXCITEMENT

"NBC's programming of spectacles and general razzle-dazzle," writes John Crosby in the New York Herald Tribune, "has given television an importance and a sense of excitement that it cannot afford to lose."

The NBC Color Spectaculars have broken the rigid radio-mold of unvarying strips of half-hour shows. They have forced wider horizons, new programming concepts... they draw into television great stars, writers, directors from all over the world. In addition they have given Color Television tremendous impetus by providing regular and impressive color programming.

The special ingredient that has given off television its great expansion and excitement has been the NBC Color Spectaculars. And the audience response has been unmistakable.

Since the new season began in September, Nielsen ratings* show:

More than 11 million families watching the average Spectacular - almost double the audience of the average evening network program.

More Spectaculars with Top Ten rated audience during the six rating periods.

More homes tuned to NBC - an average of 42,000 more homes than the second network, with its average nighttime program.

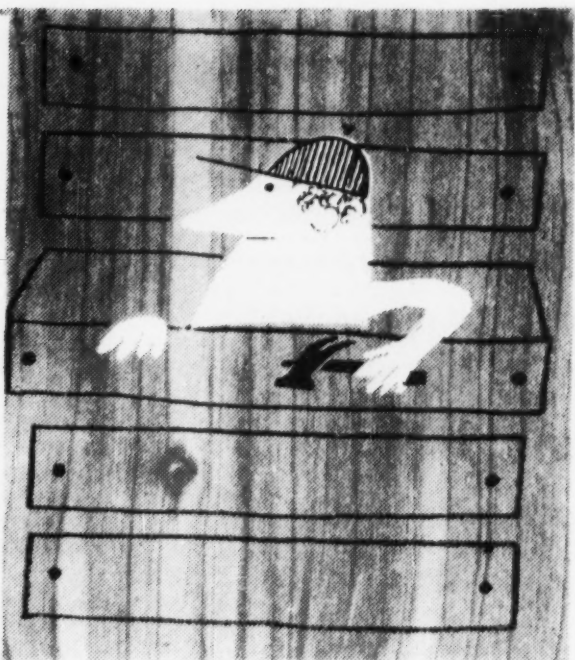
In every rating period, more Top Ten shows from NBC than any other network.

NBC's program leadership has made it a most exciting year for the television audience. And a most profitable year for advertisers.

*Nielsen panel household reports. Top Television Report 1964. All data verified by A. C. Nielsen Co.

exciting things are happening on

NBC
TELEVISION
a division of RCA



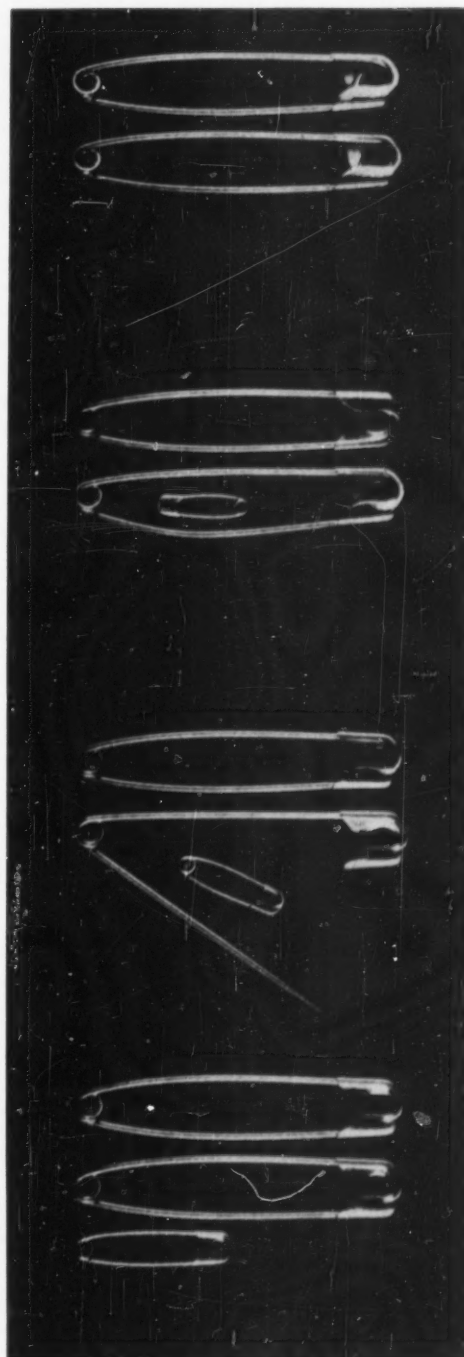
Be sure to read
"DO-IT-YOURSELF"
See Section 2 Sunday

The N.Y. Times is noted for its fresh approach in advertising layout. Here is a fine example. Art directors were Louis Silverstein and Bill Sokol, the artist Bill Sokol.

ART DIRECTORS CLUB MEDAL

Provocative. A birth announcement? A new product? A new service? The teasing approach makes you want to open this direct-mail booklet to find out more. Art director was Al Sherman, photography by Edstan Studios.

ART DIRECTORS CLUB MEDAL



though it meant the same thing as the word "creative". Function in itself has never created a work of art. A work of art can be created only by an artist. When an African hunter fashions a shield as a protection against the attacks of wild beasts, it is a work of art not because of its function, but because the man who made it was an artist.

Henry Russel Hitchcock says, in *Painting Toward Architecture*, "Architecture inevitably exists through time, not merely as the momentary structural solution of a closed functional equation." Some examples of our modern architecture might be criticized on the ground that although they are functionally successful they are not works of art. This is because they possess neither outward nor inward *living* quality.

Some paintings fail because they have not been carried to completion, because they are labored, because they have been carried too far. Paul Klee says, "To know when to stop is of the same importance as to know when to begin. To continue automatically is as much a sin against the creative spirit as to start work without a true inspiration."

To comprehend and to enjoy a creative work of art, orientation and effort are needed. Although the essence of a painting may be felt and understood quickly, it requires concentration and study to fully grasp the sum total of its unification and the organization of all of its constant aesthetic qualities. ▲

TOYS FROM THE PAST:

continued from page 148

to create. Each tiny figure is hand-carved and then painstakingly painted.

A Victorian doll is attired in hand embroidered finery which would have been the envy of even the best-dressed belle of 1870. She stands next to a miniature piano whose exact scale reproduction rivals the construction of a full size model by Steinway. For the creative craftsman it is always refreshing to study the toys of a bygone era. They were made to endure and time has not diminished their integrity of design. ▲



Craft tricks on short notice

some life savers when the class is restive

INEVITABLY, an art class will sag at some inopportune moment, especially with youngsters at the elementary level. Here are a few lifesavers to revive interest.

BALLOON DOLLS: Toy balloons cost a penny or a nickel, depending on size and shape. The penny kind are usually of the sausage variety. These make fine dolls and you need nothing but string to create them. Simply blow each desired section of the animal's body and tie it off, then blow the next segment and repeat until the whole balloon is shaped into a doll. For example, let's say your balloon is to be a dog. Huff away and make a little tail. Tie it with string. Next blow a little back leg, tie it, and blow another. Next comes the body, then the front legs, the neck and finally the head and ears. Experiment a bit on your own before trying this out in class. It works.

OTHER NOVELTY DOLLS: might include, one made from a simple clothespin. Just paint on a face with Dek-All or enamel paint, make hair from a tuft of ink-dipped cotton or yarn, and a skirt from a scrap of fabric. How about a hula dancer's skirt out of shredded cellophane or the string from an old floor mop? Let the children try too. Your cost? A few cents worth of clothespins and some inexpensive decorating materials. . . . Here's another kind: a doll made from a peanut. The odd shape of the nut already divides it into head and body. Glue on some string hair, paint on some humorous features, twist a few pipecleaners for arms and legs. Want a hat for your doll? Make it from the outer portion of an acorn, a bright button, a plastic sewing thimble.

SOCK PUPPET: We saw some at Manhattan's fabulous toy store, F. A. O. Schwartz, which were priced at \$2.75. You can make your own at no cost at all using only a worn bobby sock. And if the toe is starting to go, all the better, for you will want to cut it out anyway. Cut it off and sew on a piece of heavy felt, in a bright color. Red is suggested, since this piece you sew on will become the puppet's mouth. Glue on a little black bit where the excess felt sags (i.e., the throat) and make this the tongue. A couple of bits of black felt make eyes (or use buttons, or even textile colors) and you'll have a wonderful little impromptu toy. Your own ingenuity will suggest other ideas and styles — dragons, Mack Sennet cops, dogs, rabbits. Move your fingers inside the sock to animate the puppet. The sock itself provides the skirt and you can hide behind a screen or table and let the puppet appear to be doing all the talking.

SOCK DOLL: Similar in appearance to the sock puppet, but it does not require animation. Take a man's sock, stuff it with cotton, rags or straw and tie a ribbon around the position of the neck. Tie off another to make the waist, just above the heel piece. Cut the cuff down the center and sew the open edges together. For hair, knit in some black, brown, red or yellow yarn and snip it off to desired length (i.e., crew cut or caveman). Sew on button eyes, or glue on bits of felt. A crescent of red felt makes the mouth.

CRAZY CLOCK: Make the face on a paper plate, using enamel paints, glued-on buttons or bottlecap eyes. Paint the clock numerals about outer edge and make hands out of cutout, black painted cardboard strips. Each child can construct his own, and then can try to tell time with his creation. Can be worked in to brighten a class in arithmetic, arts and crafts or geography (if it is six o'clock in California, what time is it in New York?).

Just a few ideas. More, next issue. ▲



Bowl and teapot of the K'ang Hsi Period (1662-1722 A.D.) Note skillful interpretation of bamboo to form teapot's handle and spout.



A lantern from the Yung Cheng Period (1723-1735 A.D.) Pieces like this were exported to Europe and served as inspirational material for craftsmen of Meissen and Dresden. Conversely, the Chinese potters adapted the beautiful opaque rose enamel of their western colleagues for decorating pieces such as this.

PRICELESS PORCELAIN

HERE ARE EXAMPLES of the finest in porcelain from the Philadelphia Museum's Caspary Memorial Collection. They are approximately 250 years old, but so classic are their lines that they will be objects of good taste for centuries to come.

The creation of Chinese porcelain was, for many centuries, a jealously guarded secret, passed from father to son and its successful imitation defied even the skilled craftsmen of Austria and Germany. Hundreds of these rare porcelains were imported by the western world and were, then as now, literally worth their weight in gold. ▲

Three covered jars and two beakers from the K'ang Hsi Period (1662-1722 A.D.) These exquisitely decorated pieces represent the acme of the Chinese potter's art.





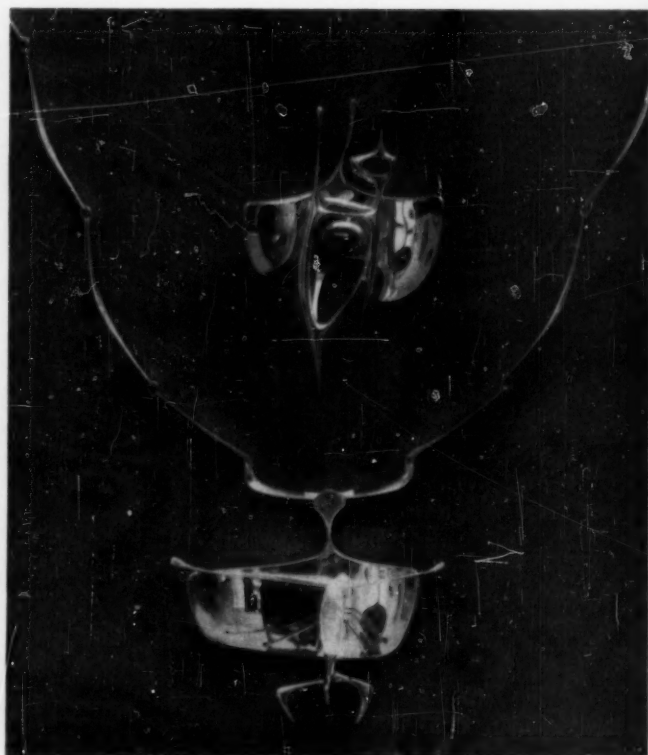
"Girl and Cat" pendant is by Mary Kret-singer. Gold and enamel rendering, priced at \$60. The original design was purchased by the Museum.

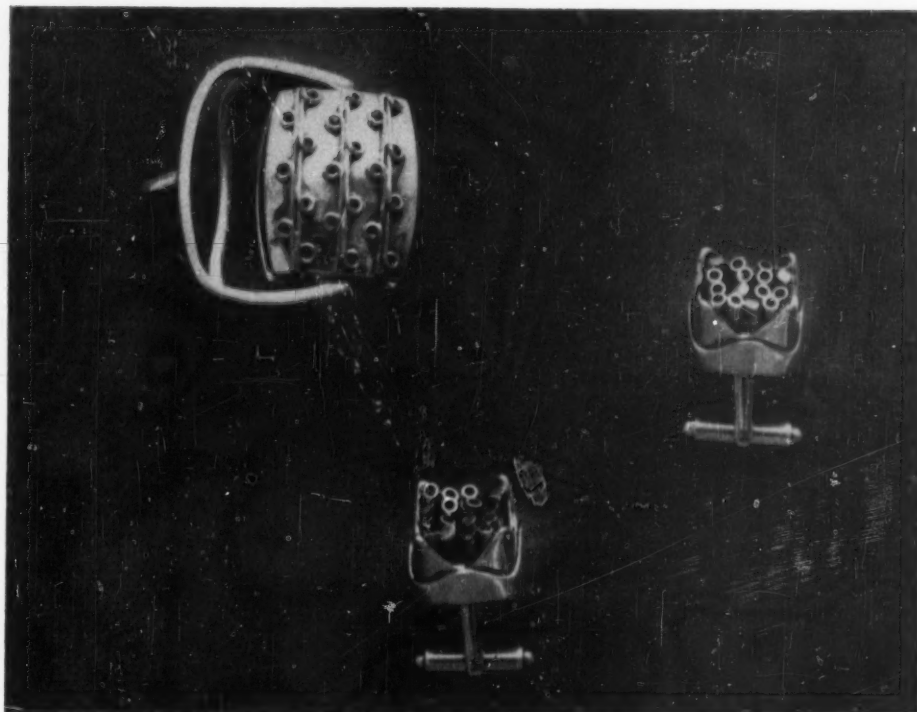
"Crucifixion" pendant is by Arthur A. Vierthaler. Rendered in silver, gold and niello. Sells for \$45.

BEAUTIFUL HANDMADE JEWELRY

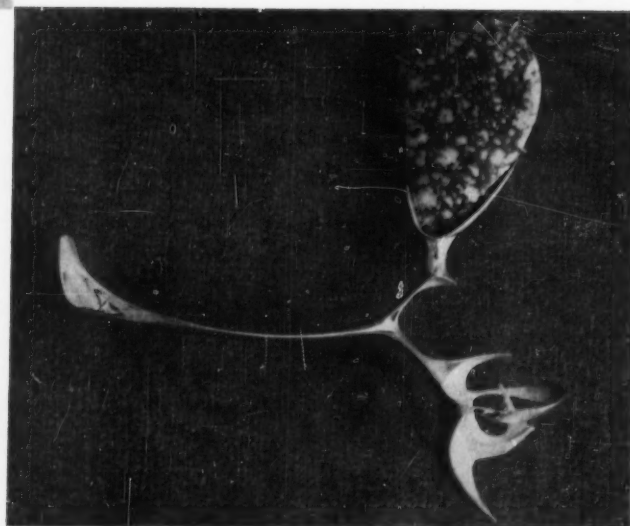
A handsome exhibition of jewelry craftsmanship in precious materials was recently held at the Rochester Memorial Art Gallery. It is now on nationwide tour under the banner of the Smithsonian Institution. Over 1600 entries were received from thirty-five states, Hawaii and Alaska. The final selection in this handsome biennial show (sponsor: The Hickok Manufacturing Co.) boiled down to two hundred of the most outstanding, but the caliber of work submitted was virtually all topflight. Watch for the exhibition to reach your local museum; it will be circulated through 1958. ▲

Two lovely pendants by Svetozar Radakovitch, using precious materials. Both are of sterling silver, with onyx and moonstone as jeweled decoration. Priced at \$65 and \$75.



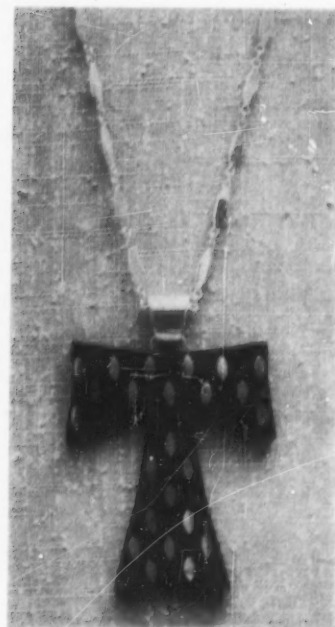


Buckle and Cuff links are by John Syzmak and the set won the \$200 best-in-show award for men's jewelry. The precious materials used are gold and silver. Priced at \$60.



Jeweled pin is by Ruth Clark Radakovitch. The materials are gold and turquoise. Pin won the \$300 Hickok Award. No copies exist and the original is not for sale.

Pendant and Chain are by Nina Vivian Shelley. Cross is of ebony laced with silver, chain and clasp are of silver. Priced at \$100.





Illustrations from Collection of The
Cleveland Museum of Art

The history of Enameling technique

the past twelve centuries have brought many
approaches to this ancient art

Champleve enameled reliquary, circa 1150 A.D.,
Valley of the Meuse. 7 3/4" high by 6 3/4". In the
J. H. Wade Collection.

ENAMELING goes back a long way in the pages of time. The ancient historian, Josephus, credits the first recorded artifacts in this process to the Old Testament Israelites, many of whom also popularized its use in jewelry made for the Early Kingdom pharaohs. An art form which reaches back five thousand years deserves to be understood, particularly when so many contemporary craftsmen are accepting its challenges.

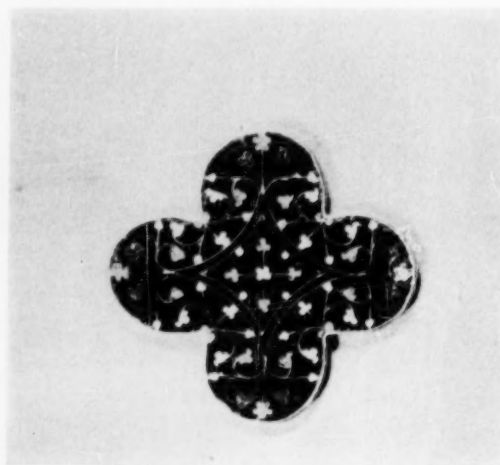
The word enamel is from the french *emaille*, designating an opaque glass whose hue can be altered by chemical action and heat. Enamel then, being a vitreous compound, cannot be older than the discovery of glass, which, again, Josephus credits to the Israelites. (Other authorities credit its discovery to the Phoenician merchants who accidentally found lumps of crude glass in desert campfires.) In any event, we have indisputable evidence in the form of artifacts which prove enameling was practiced many centuries before the Christian era.

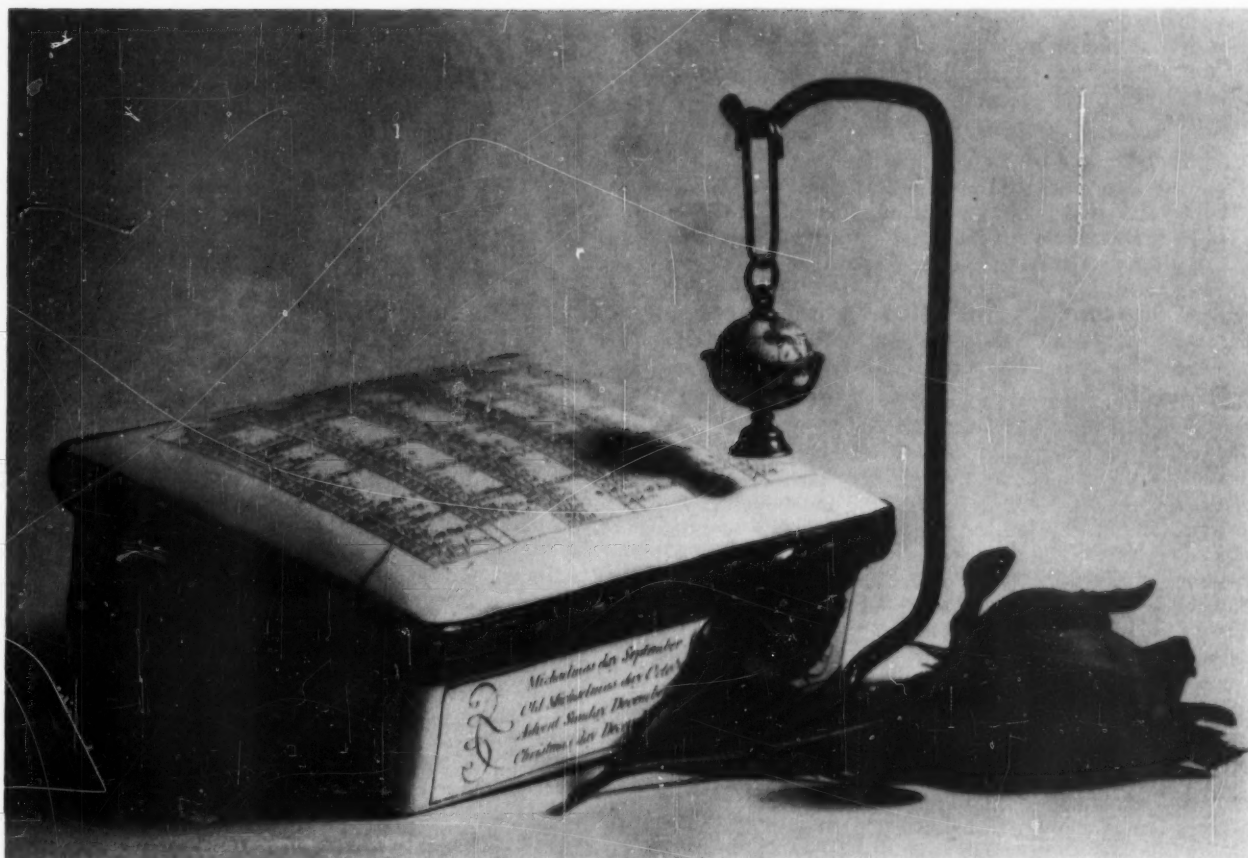
The form of enameling which we know today is probably of Middle-Eastern and Asian origin. Enameled jewelry from Syria can be seen at the Louvre and British Museum. In the 15th Century A.D. the Chinese had a flourishing industry which imitated "antique enamels!" Add up all these dates and claims to origin and you have some confusion, but at any rate it indicates how popular and how long has been the tenure of the enamelist's craft.

There are six methods of enameling. Most of them bear French names: cloisonnee; champleve; basse-taille; plique-a-jour; painter's enamel and industrial enamel.

Cloisonnee is a process by which different colors of enamel are integrated to form a design, but are held apart by wire wedges. Each hardened enamel thus becomes an island of color which forms a part of the whole like a jigsaw puzzle. It was first practiced in Byzantium in the 5th Century A.D. The name derives from the *cloisons* or sep-

Cloisonne executed on gold is this translucent enamel plaque from 13th Century France. Measures 1 7/8" high by 1 7/8". From the Mary Spedding Milliken Memorial Collection, Gift of William Mathewson Milliken.





Miniature technique is represented by this English snuffbox, dated 1759. Above it hangs an accompanying miniature globe of 17th Century English derivation, executed in enamel on copper.

Gift of Robert A. Weaver.

arating walls of metal which, when soldered onto a metal base, form the containers for the melted pools of color. In precious jewelry, these would be made of gold or silver; in hobbycraft work the use of a less costly metal would suffice.

Champlevé is a simplification of cloisonné, which originated in Limoges. In this technique copper plates are used with hollowed-out areas being countersunk to hold the enamel. The normal level of the metal thus acts as the filagree, or separating design.

The city of Limoges should really be considered the Mecca of contemporary enameling, for it was here that the craft passed from exclusive production at monasteries into the hands of ordinary, skilled workmen in guilds. This was in the early 13th Century. Many cathedrals and churches built from this time were customers of these early guilds in Limoges.

Basse-taille is a technique of Italian origin and the date is about 1300 A.D. These enamels have a translucent appearance and the metal carving is in low relief. The

Painted enamel on copper ewer stand, dated 1557. The artist was Pierre Reymond of Limoges. Diameter of object is $19\frac{1}{8}$ ", height from base is $1\frac{3}{4}$ ".

Gift of Robert A. Weaver.



carved design was customarily rendered in silver which was then covered with translucent enamels. After being fused by heat the enamels were left level with the uncarved part.

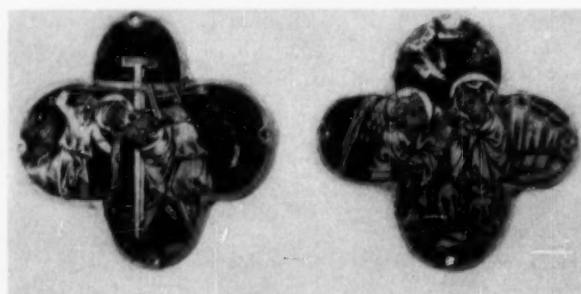
Plique-a-jour was the next step. It was popular for a short time and the number of historic examples is few. It combined the cloisonnee and basse-taille techniques. The examples are among the most beautiful in all enameling. The divisions are made with metal strips, but there is no metal base involved. It is a fragile medium and, when held up to light, resembles stained glass. Enamelists who want to tilt with windmills are invited to try a project in plique-a-jour. It can fray the calmest temperament, but if you succeed in your battle you will be rewarded with sheer beauty.

About 1600 A.D. enameling reached a point which we may call contemporary. This is the beginning of the enamel painter's era. Limoges was, again, the fountainhead. The artists who painted in enamels used a coat of enamels and a firing for each separate color, making a sort of sandwich of various glasses. An etching needle was then employed to scrape through the bright upper coating until the next or subsequent layer desired was reached. Lightest colors were generally on top and the deeper you scratched, the darker became the exposed enamel. The enamel painters worked mostly in creating miniature portraits, designs and natural scenes. These enamels were then framed as locket or inlaid into jewel boxes or mirrors.

Enamel painted examples are fairly numerous after the 1540's. The earliest example is dated 1503. The color

effects of these early enamels is dazzling, particularly in the use of multi-hued blues against a background of gold metal. The high point of enameling was reached at Limoges about this time when a magnificent craftsman named Leonard Limosin rose to prominence. His work has probably never since been equalled. Limosin was born in 1505, learned his trade when he was a youth and came to Paris in 1545 where, at the invitation of Francis I, he became Enameler to the King. His output was tremendous in number and superb in technique. Limosin's forte was the rendering of mythological themes on decorative objects and portraiture. His enamel-painted twelve portraits of the Apostles still exist and these are the most valuable enamels in the world. They are now housed in a small church in Chartres, France. After Limosin's death, the craft of enameling went into obscurity for almost a hundred years, not to be revived until small commercial pieces were pro-

please turn to page 162



Bas taille technique, popular in 15th Century France, is exemplified by these two translucent enamels on precious silver. Themes are (l.) "Descent from the Cross," (r.) "The Annunciation." Each measures 3 1/4" x 3 1/4".

Gift of Mr. and Mrs. John L. Severance.



Contemporary enamel on steel plaque is by Edward Winter and is entitled: "Mexico." Made in 1940 during Mr. Winter's association with the Cleveland School.

Gift of Cleveland Art Association.

DON'T THROW IT AWAY!*continued from page 136*

black lead graphite and grind these. Add tallow and you have a fine lubricant for moving parts of toys, saws, electric fans, and so on.

Uses for Old Chalkboard Erasers:

Don't toss them away! Keep one in your car's glove compartment for an emergency windshield wiper. Or take off the worn felt and use the base for holding on sandpaper.

Odd Sized Blocks of Wood:

Got leftovers from a carpentry project? Use them for school carving projects, as lamp bases (decorated with *Dek-All* colors), shuffleboard blocks (round them on a lathe).

Blueprint Paper:

You can make prints from negatives on blueprint stock without the necessity of a darkroom. Also good for making silhouettes. Simply expose sheet to sunlight with desired object silhouetted in front. Some ideas of subjects for blueprint silhouettes: portraits of students, leaves, flowers, motifs on greeting cards. The paper is then developed in a 10% solution of potassium bichromate.

Old Telephone Books:

Put last year's directory to this year's practical use. Use its pages as a handy file for alphabetically arranged notes and cards. Use it to press leaf specimens. Use it as a blotter for mimeographed art work. Tear it to bits and use as basic stock for paper mache.

Paint-hard Brushes:

Whoa! Is it beyond softening? Then use that handle and the hardened bristles for a sandpaper holder! Just glue on (or use rubber bands) your sandpaper sheet and use the brush as a scraper for reaching nooks and crannies. . . . Saw off the bristles about an inch from the handle and dip in ink. When scraped with a knife, it makes a spatter printing tool. If the brush is simply old and not hard, use its irregularly lengthed bristles for painting scenery. It is particularly effective for making a stippled effect.

Wax Crayon Stubs and Candle Bits:

Melt them down with some soap and turpentine and you've got a first rate furniture or auto polish! Add some powdered tempera color to melted wax crayons to produce a batik dye. Or fashion your own colored crayons by pouring the melted wax and tempera powder solution into molds. (They won't be first rate, of course, but children love to make their own!) . . . Magic trick: mix melted wax with benzol, then dip a pen in it and write or draw on paper. It remains invisible until you brush the surface with a lighted candle flame. Then—up pops the art work!

Heavy Cardboard Cartons:

Got some boxes that originally held TV sets, radios, appliances, mattresses, etc.? This tough, corrugated stock is splendid for oil painting at low cost and takes oils or caseins as well as wood, masonite or other materials do. It is reasonably good for tempera colors. If the stock tends to buckle, it can be reinforced with strips of wood molding. . . . Use it for constructing model houses, doll houses, shadow boxes, small exhibits, masks, impromptu frames (when painted and sprinkled with glue and glitter.) . . . For classroom fun, cut out areas of the larger cartons to build grocery stores, post offices and fruit stands. To make more durable and fairly waterproof, apply shellac over art work or decorative motifs.

Cardboard Tubes:

This is the material in which rolled up calendars come. (Also used in rolls of aluminum foil, toilet paper and shelving paper.) Use it to make brush handles, to fashion doll

or puppet parts. Cut a slot in top edge, plug ends with glued wood pieces or heavy-duty masking tape, paint with *Dek-All*, then shellac, and you have a coin bank. . . . Fit inexpensive lenses in either side to make telescope. (You can also insert a slightly smaller tube in one end as use as focusing telescope or microscope.)

Carpenter Scraps:

Mount them on wood block to make a good chalkboard eraser. Use to recover worn erasers.

Homemade Casein Ideas:

A whitish-yellow powder made from milk by adding lactic, sulfuric or hydrochloric acid. Is insoluble in alcohol and water, soluble in acids or alkalis. Take the powder and mix with powdered borax in ratio of 2:1, then add sufficient water to form a paste and heat to 160°F. Makes a good cement for porcelain and chinaware, paper or glass. To make a casein varnish, mix with soap chips and slaked lime in ratio of above formula 20 parts, plus 3 parts each of soap and lime; then add 6 parts of turpentine and thin down with water. The basic casein (described at start) can be mixed with powdered colors to make casein paints.

Chalk Stubs:

Crush to powder, add into flour paste, pour into molds and when it hardens you'll have crude chalk sticks again. Dip a stick of chalk into glue and quickly draw on your chalkboard; when it dries the lines will remain permanently, resisting erasing. . . . Scrape the stubs into a flat side and rub this over linoleum for a ground to assist drawing onto the linoleum block prior to carving.

Uses for Charcoal:

Got some leftover lumps of charcoal from your fireplace or stubs from sticks that are too small to draw with? Crush them into a powder, add cold cream or cocoa butter and use for black-face makeup. Pour a pile of charcoal powder on a piece of fabric, gather up ends and tie with string to make a pouncing bag for stenciling. Add shellac to powdered charcoal and you have a permanent marking material for black lines on light surfaces (i.e., sidewalk games, signs in school yard, stencil signs.) . . . Pour charcoal powder into a vase of watered flowers and it will absorb odor when flowers decay.

Clothespins:

Wooden pins make unusual dolls when faces are painted on tops and cloth scrap clothing added . . . twist wire about prongs and make your own sculpturing tools . . . use spring type clothespins to hold name tags against galoshes or rubbers in schoolroom clothes closet . . . if your window shade roller gets stuck, use area between prongs of pin as a wrench to free the metal pin in wooden base of window shade.

Coffee Grounds:

Don't dump 'em out—use them for: adding color to sandtables . . . to create a dustless floor sweeping compound make up this formula: coffee grounds 20 parts, coarse salt 1 part, sand 10 parts, mineral oil 3 parts. . . . Use grounds to stain paper or fabrics a rich brown. . . . Want stucco effects on miniature buildings, model train tunnels, etc.? Just sprinkle grounds over glue.

Celluloid Scraps:

Got some bits of broken celluloid from toys, combs, etc.? Dissolve in acetone to make your own model cement.

Pine Cones:

Bleach them preparatory for coloring with *Dek-All* or oil paints, with this solution: 1 part chloride of lime, 20 parts acetic acid, 1 part water. When bleached may be colored to make unusual tree or package ornaments, lapel pins, heads and bodies for toys. For extra glamor, brush with glue and sprinkle on metallic or glass glitter.

Varnish for Books and Maps:

Dissolve 32 parts collodion with 1 part castor oil and brush over book or map. Does not crack when folded.

Drinking Straws:

Come in plain or colored cellophane variety. Stick them onto ends of flower stems to lengthen supports in bouquets and vases . . . cut into short lengths, tie in center with string, twist into pom poms for gift packages.

Make Your Own Invisible Ink:

Dissolve starch in water and write with it. To see invisible writing, heat some iodine in an impromptu cup of aluminum foil and hold paper directly above fumes. Writing will show up brown. Another invisible ink: ordinary milk. Just write with it, then heat paper and brown writing appears.

Lollipop Sticks:

Use as pen holder for quillpoints by fastening on with strip of masking tape . . . use to join segments of modeling clay for animal forms . . . modeling tools when sharpened . . . masts for toy boats made of soap, with cardboard or painted paper sails . . . puppet parts.

Milk for Odd Uses:

Do you know that condensed milk slightly thickened with flour makes a good temporary paste? Or skimmed milk, brushed over pencil marks, fixes them permanently. . . . Have you a favorite piece of chinaware that is slightly cracked? Boil it in skimmed milk to nullify appearance of cracks . . . also will remove ink stains from carpets . . . use as invisible ink (see above section on invisible inks.)

Mousetraps:

Dangle them on strings to retrieve objects like gloves or kerchiefs which have dropped thru gratings! (Not particularly an art project, but very handy when you're frustrated.)

Sifters from Burlap Rags:

Want to sift impurities out of powdered paints or other powders? Dump them into an old coffee can, stretch coarse burlap over the mouth, hold tight with rubber band and start sifting! (Use muslin rags equally well.)

Paper Plates:

Paint on clock faces as an art project . . . cut out into masks . . . slice off section and fit in a broken rubber band or piece of elastic to improvise an eyeshade. (You can decorate all these projects with glue and glitter, glue and shells, *Dek-All* colors, wax crayons.)

Broken Pen Points:

Grind down the end to create an engraving tool for linoleum block cutting or for decorating clay models. . . . Use old ball point pen as a stylus for embossing on aluminum foil.

Antiquing Copper With Sal Ammoniac:

Sal Ammoniac, or ammonium chloride is available at the druggist. Use a solution of 4 parts Sal Ammoniac, 3 parts table salt, 125 parts water as a bath for finishing copper artifacts with a fine antique effect.

Sandpaper Paintings:

Draw on sheets of sandpaper with wax crayons, then rub a warm flatiron over this to make an encaustic print.

Tin Can Ideas:

Cut out a hole in bottom about diameter of a candle, punch a row of nail holes an inch up from bottom (for providing draft) and then fit a glass jar over open top of can. You can solder on a handle to make this unusual hurricane lamp complete. Simply slip hole on bottom over a candle mounted into the opening and standing in a china dish. The glass chimney can be *Dek-All* decorated and so can the metal can itself . . . Any decorated tin can makes a handy holder for pencils, brushes and miscellaneous art tools. ▲

HISTORY OF ENAMELING TECHNIQUE:

continued from page 160

duced in Battersea, a suburb of London, about 1750. These mass-produced items—usually snuff boxes—were cheaply produced for the average man's pocketbook and are classified as Miniatures.

Only in the past thirty years has enameling resurged as a truly artistic medium. Today, it is enjoyed as a hobby and skilled enterprise by countless thousands of art-minded Americans. It is, in fact, among our most popular hobby-crafts. In addition, the enameling medium is invariably represented at most exhibitions of ceramics and handicrafts. It has been expanded in scope for many industrial uses and, lately, has been wed to the field of architecture, in the form of murals and inlays which are integrated elements of main architectural features. The choice of enamels for this task is a wise one; they are among the most permanent of media, clean easily and, properly rendered, have jewellike beauty. ▲

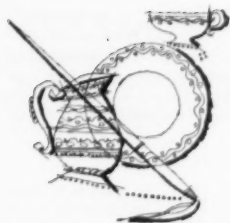
THE LIMITATIONS ON ARTISTIC EXPRESSION:

continued from page 128

It is possible, of course, to produce art which combines all of these approaches.

Students of art know that the introduction of a seeming third dimension (i.e., depth) to the flat surface of a piece of canvas, wood, metal, stone or paper is an achievement of the Western world. For centuries this preoccupation with adding depth was of no concern in the oriental world. China, Japan, India, Egypt, the Middle East—all worked for two dimensional effect on the flat surface of their medium. Oriental concept involves itself with bringing together forms, tonality and color only in such a manner as to follow nature's Golden Rule—that all living things grow in an approximately precise proportion, namely: 3:5:5:8. Again, this is one of nature's own laws and in ten thousand years of art, the proportions have never been challenged or proven invalid. The "modern art" people, however, are obsessed with trying to change all this. It is much as though you were to say: "I've decided to live without breathing", simply because everyone in the past has found it necessary to breathe and this annoys you.

The artist has challenge enough in capturing the subtleties of nature's ever-changing moods, expressions and creations. Far too many a potentially worthwhile student falls into the snare of wanting to be "different" (or, oddly enough, of wanting to be with the herd who blindly grope up blind alleys, and thus end up being conventional in their unconventionality.) Never underestimate the challenges of nature as it exists; there is far more than a lifetime of experimenting ahead for any artist who would seek to catch nature with his brush. And there is mental stimulation in this struggle to express yourself. The thinking and dexterity which are necessary to produce even a poor expression is still a worthwhile manifestation of an individual's intellect! It makes little difference whether art is practiced by a child or an adult—just so long as it *expresses* something valid, the degree of excellence is of no consequence. One can always improve if his art is honest. Blind alleys, though, can never open up to any other road. In true two-dimensional surface expression, if the art has no spiritual, ethical, moral, esthetic or emotional meaning, then it is nothing more than a *decoration*. Thus, by the farthest stretch of imagination, an abstraction cannot be called artistic expression. It says nothing. It is a decoration. It is, in plainest talk, nadir. ▲



KERAMIC STUDIO

a department for the ceramist and china painter

Address all correspondence to: Jessie B. Attwood, 718 Oakwood Ave., Dayton, Ohio
Please be sure to enclose stamped and addressed reply envelope.

AS Easter approaches, teachers in ceramics and crafts must search their minds for interesting projects which will offer students creative ideas in clay. These items should be low in cost and possible to take home as gifts. Here's a good, simple one in just that category.

Make an Easter basket entirely of clay, containing decorated clay or china eggs. The coil method is recommended for construction of the baskets, simulating the weaving process used in fashioning reed baskets. Upright coils are made around armatures of bent wire or coat hangers. The horizontal weaving is then done in and around these uprights, using long rolls of clay. When the clay hardens to leather consistency, it will maintain its shape nicely. The basket can then be fired if desired, or, if the contents are light, simply air drying may be sufficient.

The eggs may be solid or hollow. If hollow, simply mold modeling clay about a china egg, cut thru to the core (with a wire) and peel away the two sections. Then do the final shaping by hand and join the segments with mending slip. You can even use a hardboiled egg as your shaping core, and then make a plaster mold from this. (First size the egg with mold soap or vaseline to allow easy removal.)

If china eggs are inserted into the basket, they can be decorated with Dek-All or enamel paints. Fired clay eggs can be decorated with colorful glazes. There is, obviously, no end to the possibilities. Finally, when the eggs have been nested inside the clay basket, some fresh or artificial flowers are added as a final decorative note, and the floor of the basket covered with green cellophane shredding. If the basket is a gift, attach a tag with the recipient's name lettered on it and sprinkle a little glue and glitter over the tag to add that exciting holiday sparkle.

Where can I obtain other than stereotyped copper shapes?

Most suppliers naturally stock the basic shapes which enamel-hobbyists prefer. The professionals invariably saw out their own original shapes for enameling. Sawing and shaping is not difficult, though. Ball peen hammer, some kind of shaping anvil, metal saw—with these simple tools you can create your own ideas. Glad to recommend supply sources if any reader sends me a stamped reply envelope, at the address above.

How do you add gold trim to enamels?

Fire it on. You can also use the liquid gold ordinarily associated with china painting. Apply it with a brush, allow it to dry, insert in furnace with door ajar until volatile oils evaporate, then close chamber and fire for proper time indicated on container of the material. Remember, this is fired onto a previously fired enamel piece. Enamels are fired at temperatures around 1500° F, while china colors have varying temperature requirements.

How can I keep tall enameled pieces from toppling?

Add lead weights or shot to the bottom of the piece. The shot may be poured inside lamp bases and deep vases, after which a cutout disk inserted to cover the weights. A temporary joining with solder will hold the disk until enameling fires firmly inside. Be certain to work carefully with transparent enamels; you don't want the disk to show through if the interior is a vital part of the decorating.

How can I stipple a ceramic piece without using an airbrush?

Simply use a moist sponge. Wet the sponge with water, squeeze nearly dry, then dip it into your ceramic colors and stipple directly onto the piece. Go over areas several times if darker tones are desired.

Is there some way to keep jewelry findings from coming loose?

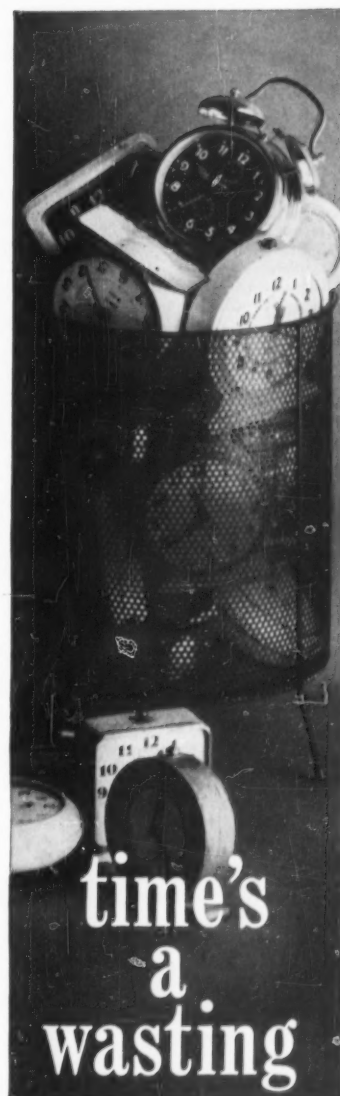
Enamelists and jewel-craftsmen find this to be a common problem. The solution: purchase professional jeweler's glue. Solder doesn't always work, but the glue is most tenacious. Do not try to adhere glue to glazed parts of work. Allow objects to dry for twenty-four hours before subjecting to use.

Can brown and purple specks be added to glaze without buying pre-speckled colors?

Yes. Just add manganese dioxide powder to your glaze formula. It will produce lovely purple and brown specks. If you wish to get green and black specks, add nickel oxide. Use either sparingly for best results. Experiment to determine how much achieves the appearance you prefer.

Why is the use of talc necessary in clay bodies and glazes?

Talc has the peculiar ability to control the amount of shrinkage in clay when it is fired, and the degree of crazing in glazes.



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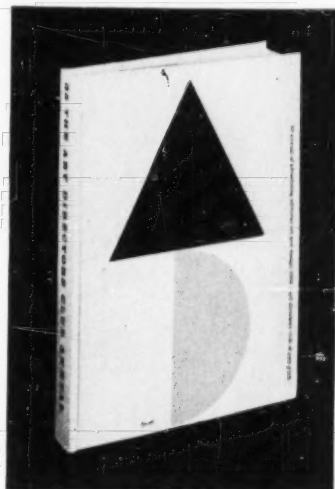
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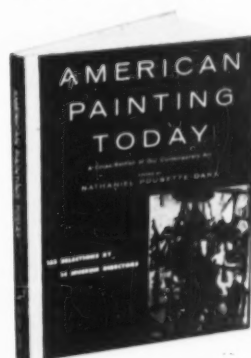
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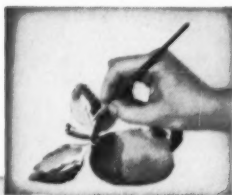
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